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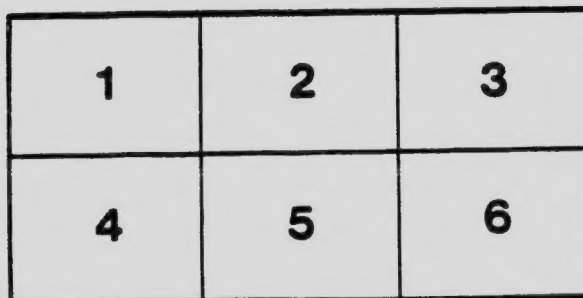
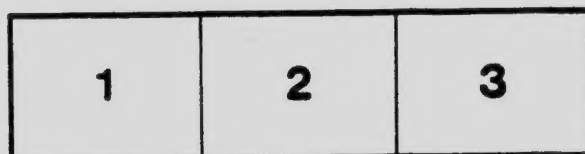
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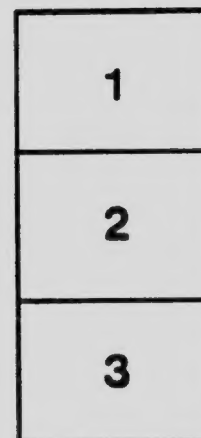
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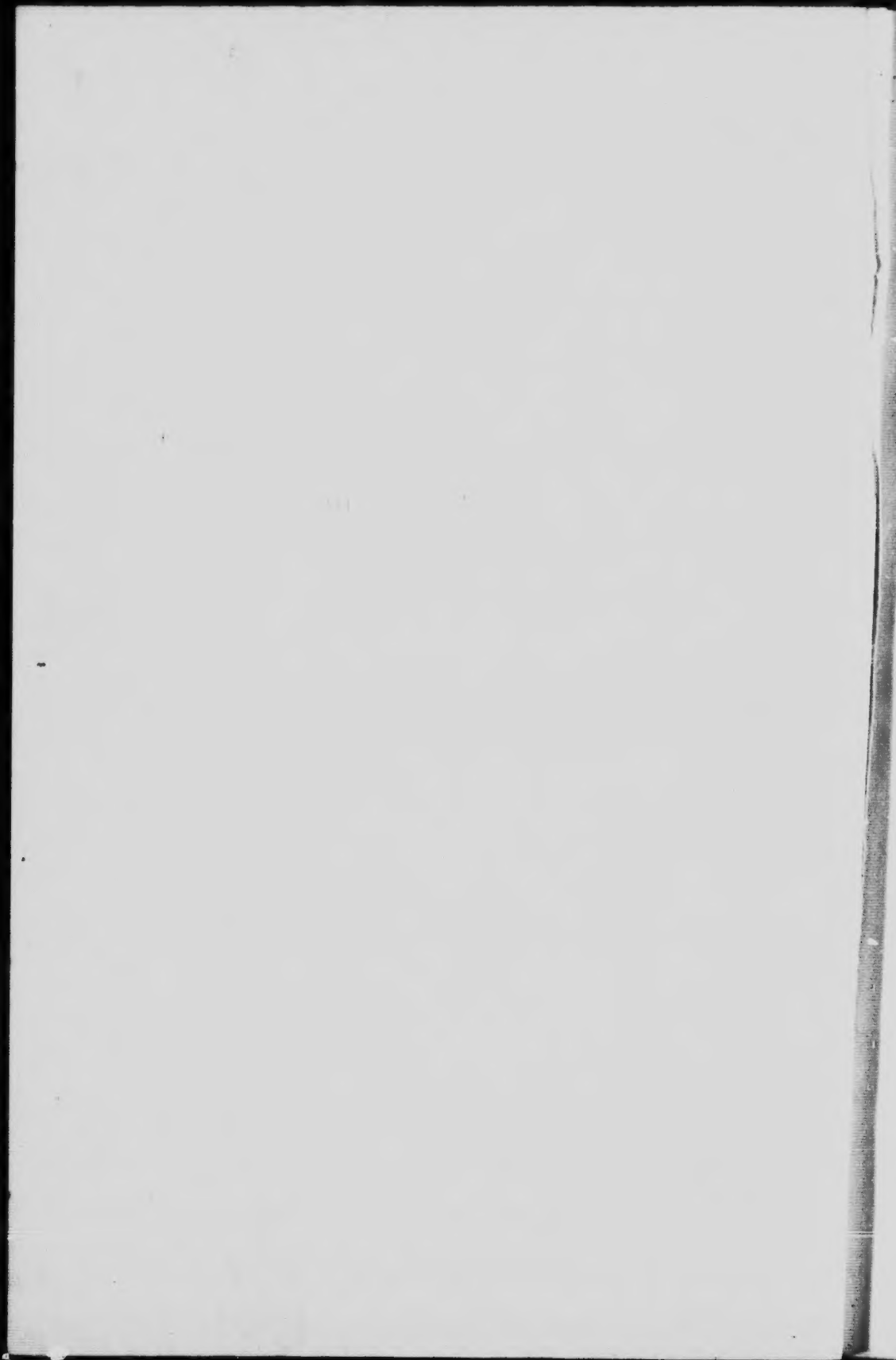
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SENIOR ENGLISH GRAMMAR

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MASON'S NEW ENGLISH GRAMMARS.

SENIOR ENGLISH GRAMMAR

BASED ON MASON'S ENGLISH GRAMMARS
AUGMENTED AND REVISED IN
ACCORDANCE WITH MODERN
REQUIREMENTS BY

A. J. ASHTON, M.A.

SENIOR ENGLISH MASTER, KELVINSIDE ACADEMY, GLASGOW
EXAMINER IN ENGLISH TO THE COLLEGE OF PRECEPTORS

FOURTH EDITION

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PREFACE.

IN the preface to his "English Grammar" published more than half a century ago, the late Mr. Mason writes: "In the course of a protracted search after an English Grammar suitable for boys, it appeared to me that the existing works on the subject (numbering, he tells us previously, four hundred and thirty) were divisible into two classes: works displaying deep and accurate knowledge of the principles of grammar generally, and of English grammar in particular, but quite unsuitable for school use; and works well adapted for use, as far as size, form and general arrangement were concerned, but defaced by serious inaccuracies and omissions. I found that the perpetual correction of these faults was a more laborious task than the production of a systematic exposition of my own views and method; and so the present work was commenced first simply in the form of manuscript lessons. The design kept in view has been, to give the learner an accurate system of grammatical definitions and principles which, though applied in the first instance to English, hold good, in the main, of the other languages of the same family."

This passage explains the secret of the success which Mr. Mason's Grammars have achieved. They were written by one who was not only a sound scholar, but who was also a practical teacher, with a knowledge of the first-hand of the difficulties of exposition in the classroom. In a few years after its first appearance in 1858, "Mason's English Grammar"

was widely recognised as a standard work. It was followed by a series of manuals designed to fit the capacities of learners of every grade: "The First Notions of Grammar," the "First Steps," the "Outlines," the "Shorter Grammar," and the "English Grammar." They are all distinguished by the same logical accuracy and clearness of definition, and are all provided with well-chosen examples and exercises, which help to relieve the subject from the imputation of dulness and (to quote Mr. Mason's own words) to "remove the listlessness which is apt to creep over a class during the Grammar-lesson." The writers of nearly all recently published School Grammars have not been slow to acknowledge their indebtedness to Mr. Mason for his pioneer work in the subject. At the same time the Grammars have not escaped criticism. Practical teachers have pointed out that the subject matter in the larger books is too tightly packed. It has been objected, too, that the various grades are irregularly differentiated, that there is too great a difference between the "First Notions" and the "Outlines," and too little between the "Outlines" and the "Shorter Grammar." The present re-issue is an attempt to remedy these defects and also to embody the results of any investigations into the phenomena of our language that have been made since Mr. Mason's books were last revised by him. The course comprises three volumes—Junior, Intermediate, and Senior.

The Junior volume, published in 1907, was based on the "First Notions" and the "Outlines"; the Intermediate, published last year, on the "Outlines" and the "Shorter Grammar." The present volume follows the forty-first edition of the "English Grammar" (1904). The same arrangement, with a few slight variations, has been followed in each volume. The exercises do not form a separate division, as in the original Grammars, but are appended to the chapters to which they severally belong. Many of them are new, and they are intended not only to stimulate the pupil's intelligence, but to

familiarise him with the "infinite variety" of expression illustrated in our standard literature.

In the Senior volume, the chapter on the History of the Language is an expansion of the one written for the Intermediate. The chapter on Sounds has been almost entirely re-written and is based on Professor Sweet's "Primer of Phonetics" and on Professor Wyld's "Historical Study of the English Tongue" and "The Growth of English." Both are necessarily very "sketchy," but it is hoped that nothing has been introduced that the student may have to unlearn, when proceeding to more advanced works on the subject. Many of Mr. Mason's most characteristic comments and much essential information, that lay *perdu* in the footnotes of his English Grammar, have been raised from their obscurity and embodied in the text.

No claim is made to originality in the new matter. The best current text-books on the history and grammar of the language have been constantly consulted, and my grateful acknowledgments are due not only to the authorities quoted above, but to Professor Jespersen for his original and stimulating book on the "Growth and Structure of the English Language"; to Dr. Poutsma for his "Grammar of late Modern English," a veritable treasure-house of useful illustrations taken from current literature; to Professor Emerson for his "History of the English Language"; to Professors Greenough and Kittredge for their "Words and their Ways in English Speech"; and to the contributors to recent volumes of "Englische Studien" for the results of their investigations. For many useful hints as to arrangement of matter and for many valuable illustrations I am indebted to Professor Storm's "Englische Philologie," Dr. Abbott's "Shakspearian Grammar," Mr. C. T. Onion's "Advanced English Syntax," Dr. Morris's "Historical outlines of English Accidence," the authors of "King's English," Mr. Ritchie's "Exercises in Word-Formation and Derivation," and to the well-known

PREFACE.

School Grammars of Mr. Nesfield, Dr. Gow, and Mr. West.

The Senior Grammar is intended to replace the 1904 edition of Mr. Mason's "English Grammar." It retains all the characteristic features of Mr. Mason's work, includes a considerable amount of supplementary matter, and is adapted to the requirements of our Training Colleges and of the highest classes in our Secondary Schools.

A. J. ASHTON.

KELVINSIDE ACADEMY,
GLASGOW, *May*, 1909.

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INTRODUCTION.

SHORT HISTORY OF THE ENGLISH LANGUAGE.

SECTION A.

RELATION OF ENGLISH TO OTHER LANGUAGES.

ALL students of modern German must be struck by the many resemblances in the forms of words, in vocabulary and in inflexion, which exist between that language and English. The study of Dutch and of the Scandinavian languages (Danish, Swedish, and Norwegian) will reveal similar cases of resemblance. The following examples will serve to illustrate some points of similarity:

ENGLISH.	GERMAN.	DUTCH.	SCANDINAVIAN.
<i>Father</i>	<i>Vater</i>	<i>Vader</i>	<i>Fader</i>
<i>Mother</i>	<i>Mutter</i>	<i>Moeder</i>	<i>Moder</i>
<i>Brother</i>	<i>Bruder</i>	<i>Broeder</i>	<i>Broder</i>
<i>Sister</i>	<i>Schwester</i>	<i>Zuster</i>	<i>Syster</i>
<i>House</i>	<i>Haus</i>	<i>Huis</i>	<i>Hus</i>
<i>Milk</i>	<i>Milch</i>	<i>Melk</i>	<i>Mälk</i>
<i>Water</i>	<i>Wasser</i>	<i>Water</i>	<i>Vatten</i>
<i>Word</i>	<i>Wort</i>	<i>Woord</i>	<i>Ord</i>
<i>Friend</i>	<i>Freund</i>	<i>Vriend</i>	<i>Frände</i>
<i>Shoulder</i>	<i>Schulter</i>	<i>Schouder</i>	<i>Skulder</i>
<i>Day</i>	<i>Tag</i>	<i>Dag</i>	<i>Dag</i>
<i>Night</i>	<i>Nacht</i>	<i>Nacht</i>	<i>Nat</i>
<i>Moon</i>	<i>Mond</i>	<i>Maan</i>	<i>Måne</i>
<i>come</i>	<i>kommen</i>	<i>komen</i>	<i>komme</i>
<i>one</i>	<i>ein</i>	<i>een</i>	<i>en</i>
<i>two</i>	<i>zwei</i>	<i> twee</i>	<i>två</i>
<i>three</i>	<i>drei</i>	<i>drie</i>	<i>tre</i>
<i>four</i>	<i>vier</i>	<i>vier</i>	<i>fyra</i>
<i>hear-d</i>	<i>hör-te</i>	<i>hoor-de</i>	<i>hör-de</i>
<i>broad-er</i>	<i>breit-er</i>	<i>breed-er</i>	<i>bred-ere</i>

These resemblances are too numerous and too deep-rooted to be the result of coincidence. Nor can they be explained as the result of borrowing, for the people who speak these languages are far apart from each other. We are bound to assume, therefore, that these languages—English, Dutch, German, and Scandinavian—are all descended from the same original language, and to this original language we give the name of **Primitive Germanic** or simply **Germanic**.

A comparison of the other languages of Europe and Western Asia, both ancient and modern, will reveal similar results, and consequently the philologists, who have investigated these phenomena, have arranged these languages in **groups** or **families** of speech. The members of each group, it is assumed, can be traced to a primitive form, no longer existent, just as English, Dutch, German, etc. were described as springing from Primitive Germanic. The following are the most important **groups** :

A. To the Asiatic division belong :

i. **Sanskrit**, the ancient language of the Hindus (the oldest known form of which is found in the Vedas or sacred hymns), with its later forms and offshoots, such as Hindustani, the numerous dialects of India, the language of the Gypsies, etc.

ii. **Zend**, the ancient language of Persia, with its later forms, Parsi, modern Persian, Kurdish, Afghan, etc.

B. To the European division belong :

i. **Hellenic**, dating from the fifth century B.C. as a literary language and surviving in modern Greek.

ii. **Italic**, dating from about 300 B.C. as a literary language, a popular form of which was spoken in the provinces of the Roman Empire. This has developed into the so-called **Romance** languages—Italian, French, Spanish, Portuguese, and Roumanian.

iii. **Keltic**, originally spoken in France, Spain, Portugal, and England, but displaced by the Romance languages and English. There are two branches, (a) the **Kymric**, which includes Welsh, Cornish (now extinct), and the Armorican of Brittany, and (b) the **Gaelic** or **Gadhelic**, which includes Erse or Irish, Scotch Gaelic, and Manx.

iv. **Balto-Slavic** or **Slavonic**, comprising (a) Lettic and Lithuanian of the Baltic coast, and (b) Russian, Bulgarian, Czech or Bohemian, Polish, etc. The oldest of the latter is Old Bulgarian, which in a modified form is still the language of the Greek Church.

v. **Teutonic** or **Germanic**, to which English, German, Dutch, and Scandinavian belong (see Classification on p. 4).

If we now compare the features that are common to all these groups, such as the numerals, the verbs denoting the actions of everyday life, the pronouns, the names of the simplest natural phenomena and of natural relations, a similarity of origin may be seen, not so striking as in the various members of the groups, but nevertheless too numerous and too unmistakable to be the result of chance. Thus:

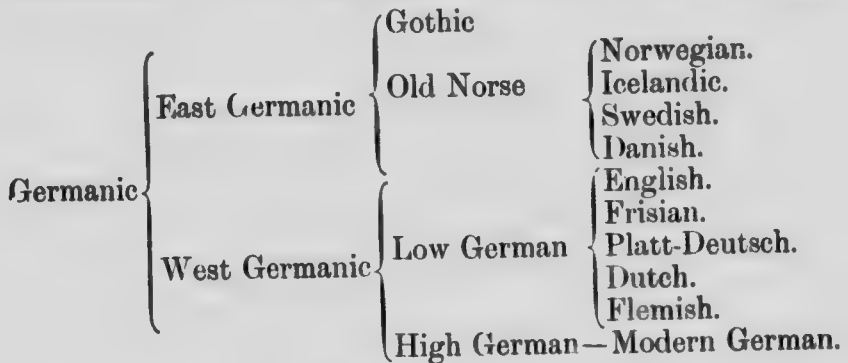
SANSKRIT.	GREEK.	LATIN.	TEUTONIC.
dir	δύω	duo	two
dasan	δέκα	decem	ten
trish	τέρσομαι	torreo	thirst
tan (stretch)	τείνω	tendo	dehnen (Ger.)
tvam	τύ	tu	thou
uda	ὔδωρ	unda	water
bhratri	φράτηρ	frater	brother

There are resemblances, too, in the formative elements of words and in the principles of vowel-change. Hence it has been assumed that all these groups of languages have sprung from one common parent-stock, and that each has preserved many of the same characteristic features. To this parent-language the name **Aryan**, **Indo-European** or **Indo-Germanic** has been given. It has never been spoken within historical times, and it is probably ten or twelve thousand years since the movements took place which resulted in the differentiation of the parent-tongue into dialects. Philologists have not been able to agree as to the precise locality of the Aryan-speaking race. Twenty-five years ago their home was vaguely described as being "somewhere" in Asia, probably to the East of the Caspian Sea. Now there?

seems to be a general agreement that it was "somewhere" in Northern or Central Europe. We have no means of knowing to what physical type of mankind the original Aryans conformed, whether they were fair and long-headed, like some of the present races of N. Europe, or dark and round-headed, like some of the Celtic tribes. All that seems certain is, that there was an original parent-language gradually spread over an immense area, and that this language was acquired by varying racial types. The degrees of difference from the original tongue were determined partly by the particular racial characteristics, and partly by the geographical conditions under which the tribe lived.

The Germanic Group.

The following classification represents roughly the relationship of the languages of this group to each other.



English is thus seen to belong to the Low German branch of the Germanic group or stock; and the languages that resemble it most closely are Frisian (spoken in North Holland), Dutch, Platt-Deutsch (spoken on the West Baltic coast), and Flemish (spoken in Belgium).

NOTE 1. **Gothic** is the oldest Germanic language of which we have a record. It was the speech of the Visi-Goths or Western Goths, and part of a translation of the Bible, made by Bishop Ulfilas in the fourth century, has been preserved. The following is the Gothic version of the *Lord's Prayer*:

Atta unsar þu in himinam, weihnai namo þein. qimai þiudinassus þeins. wairþai wilja þeins, swe in himina jah ana airþai. hlaif unsurana þana sinteinan gif uns himma daga. jah aflet uns þatei skulans sijaima, swaswe jah weis afletan þaim skulam unsaraim. jah ne briggais uns in fraistubnjai, ak lausei uns af þamma ubilin; unte þeina ist þindangardi jah mahts jah wulþus in aiwins. amen.

The literal equivalent is as follows: Father our, thou in heaven, be-hallowed (cf. Ger. *weihen*) name thine. Come kingdom thine; become (cf. O.E. *worth*) will thine, so in heaven and on earth; loaf our the daily give us this day. And off-let us what owing we are, as indeed (cf. Ger. *ja*) we off-let the debtors our. And not bring us in temptation, but loose us from the evil (cf. Ger. *übel*); and thine is kingdom and might and glory in eternity (*aye*). Amen.

The structural differences between this passage and the modern version are enormous, but a careful examination of the passage will reveal many similarities of vocabulary.

NOTE 2. **High and Low German.** The terms *Low* and *High* as applied to the two divisions of West Germanic are geographical, and refer to the Northern Lowlands and Southern Uplands of Germany respectively.

SECTION B.

HISTORICAL SUMMARY.

Chronological Table.

43-410.	Roman occupation of Britain.
449-550.	English invasions of Britain.
597.	Landing of St. Augustine.
793.	First Danish inroad.
871-901.	Reign of Alfred the Great.
878.	Treaty of Wedmore.
1042-1066.	Reign of Edward the Confessor.
1066.	Norman Conquest of England.
1204.	Loss of Normandy.
1258.	English Proclamation of Henry III.
1362.	English first used in law-courts.
1453.	Capture of Constantinople.
1477.	First book printed in England.

The earliest inhabitants of Britain: Roman occupation.

The earliest inhabitants of Britain of whom we have any record were of Keltic race, like the people of the neighbouring country of Gaul, and spoke various dialects of the Keltic group of languages. Both countries—Britain and Gaul—were conquered by the Romans and became part of the Roman Empire. The conquered Gauls adopted the Roman or Latin language, and thus it has come about that French is for the most part a corrupted form of Latin and belongs to that group of languages which is called *Italic* or *Romanic*. The Britons, on the other hand, did not adopt the Latin language but retained their own Keltic dialects, four of which continue to be spoken at the present day in Wales, the Scottish Highlands, Isle of Man and Ireland. The Roman occupation of Britain lasted from 43 A.D. to 410, when the Roman garrisons were recalled to Italy to defend Rome against the attacks of Northern tribes. Traces of this occupation are seen at the present day in the numerous remains of paved roads, walls, towers, camps, villas and baths. The place-names *Chester*, *Lan-caster*, *Glou-cester*, *Man-chester*, etc., show that these places occupy the site of a Roman camp (*castra*). Names containing the words *strat-* and *-coln*, such as *Stratford* and *Lincoln*, generally indicate the position of a Roman paved way (*strata*) or of a Roman colony (*colonia*).

Britain becomes England, 449-550.

During the Roman rule the Eastern and Southern shores of Britain had been raided by Germanic tribes (called Saxons), and the coast from the Wash to Southampton Water had been specially protected by a Roman legion under an officer called the "Count of the Saxon Shore." Left to themselves after 410, the Britons called on these Saxons to help them to repel the attacks of the Irish on the West and the Picts on the North. In the year 449, the historian Bede tells us, the

Angles and Saxons were summoned to the help of King Vortigern, and after repelling the enemies of the Britons, they settled on the Eastern side of the island. Their favourable reports of the island brought fresh invaders, and year after year settlements were made, until the occupation of the country was almost completed. Bede distinguishes three tribes: (i) *Jutes*, who occupied Kent, Isle of Wight and Hants; (ii) *Saxons*, who occupied the Thames Valley and the remainder of England southward, and (iii) *Angles*, who possessed the rest. They came, as their language proves, from North or Low Germany, along the shores of the North Sea from Friesland to Schleswig-Holstein.

Those of the Keltic inhabitants who did not submit to the invaders were driven into the remote mountainous corners of the island, especially Wales, Cornwall, Strathclyde, Cumberland and the Scottish Highlands. The Germanic invaders thus occupied the greater part of the country, and their language became the dominant one.

In this language three groups of dialects may be distinguished:

- (i) The *Anglian* group in the North, including Northumbrian and Mercian.
- (ii) The *Saxon* group in the South, the most important of which was the Wessex.
- (iii) The *Kentish* dialect, Kent having been, according to tradition, settled by the Jutes.

As the Angles gained supremacy over the other tribes, and as they were the first to produce a literature, in the poetry of Caedmon and in the translation of part of St. John's Gospel by Bede, so the name *Ænglisc* (i.e. English) became generally applied to the other dialects, and the name *Ængla land* (i.e. England) was used to describe the whole country.

Christianity introduced into England, 597.

The Germanic tribes were heathen when they invaded Britain, but there is evidence in their language to show that they were already familiar with Christian

observances. From the third century onwards Christian churches were objects of pillage to the Germanic invaders of the Roman Empire. In 597 a band of missionaries, led by St. Augustine, was sent from Rome to convert them.

Their mission was finally successful (though some of the northern tribes long resisted the new faith) and Christianity became the religion of the whole country. When the English language was inadequate to express the new ideas and the details of the new worship, Latin names were used to describe them. The service was conducted largely in Latin, and monasteries were founded, where Latin was taught and written. In this way Latin once again became one of the languages of the country, as it had been during the Roman occupation.

England invaded by the Danes or Northmen, 793-1000.

For about 400 years the English tribes, though warring among themselves, had been at peace with the outside world. The Danes were regarded by them not as deadly enemies but as a kindred race, and certain Old English poems show that there was some literary intercourse between the two peoples.¹

But in 793 a Danish fleet was seen off Lindisfarne, in Northumbria, and a series of inroads began, in which "Danes" and "heathens" conveyed the same ideas as murderers and plunderers. From about 850 the raids and forays became organised campaigns, followed by conquest and settlement, and King Alfred of Wessex, after vainly trying to expel the invaders, was obliged by the treaty of Wedmore in 878 to leave them about two-thirds of what we now call England.

Numerous place-names ending in *-by*, *-thorp*, *-beck*, *-dale*, *-thwaite*, etc., and also many personal names, remain to show how completely they occupied certain parts of the country.

These Northmen belonged to the Germanic stock, like

¹ See Jespersen's *Growth and Structure of the English Language*, § 58 and note.

the English, but to a different group, which we call the Scandinavian. Their customs and their social life were very much the same as those of the English, and as Mr. J. R. Green says: "England still remained England: the conquerors sank quietly into the mass of those around them, and Woden yielded without a struggle to Christ." One of their rulers—Knut—did what no English ruler had succeeded in doing—he united the whole of England into one peaceful realm.

The Norman Conquest, 1066.

The marriage of the English Æthelred to the Norman princess Emma, in 1002, was the beginning of the English connection with Normandy. The Normans were Northmen or Scandinavians who had been settled in N.W. France since 905 and had become French in their language, customs and institutions. Edward the son of Æthelred and Emma, was educated in France, and when he became King of England in 1042, he placed many Norman nobles and Norman priests in positions of honour and dignity. This invasion of foreigners was resisted by a strong English party led by Godwin, Earl of Kent, and his son Harold. But Norman ambitions were not to be thwarted, and when Harold died in 1066 and the Witangemot elected Harold Godwinson, William of Normandy laid claim to the throne and landed with an army at Pevensey in Sussex to assert his claim. His claim was based on his relationship to Edward, on certain pledges alleged to have been given both by Edward and Harold, and on the support of the Pope. Harold met the invading army at Senlac and the battle ended with the victory of William and the death of Harold. In a few years William completed his conquest of England and Norman rule was firmly established. As the ruling race the Normans made a deep impression on all the institutions of the country. The principles of feudal tenure were strengthened, and warfare, the law, the church, sport and fashion were all under Norman control.

Fusion of English and Normans, 11th-14th century.

During the reigns of William I.'s four successors, the Normans and the English were gradually being fused into one nation. William II. and Henry I. owed their crowns to English support, and the latter gratified his subjects by marrying a descendant of Æthelred II. and rewarded their allegiance by granting them a charter. A century later the loss of Normandy by John, in 1204, led to a complete separation of England from Normandy, the nobles of each country being compelled to relinquish their property in the other.

It is significant that, in 1258, the famous proclamation of Henry III. was issued in French, Latin and English. Edward I. spoke English familiarly, Edward III. opened Parliament in 1362 with an English speech, and in the same year a statute was passed making English the language of the law-courts. In the reigns of Henry IV. and Henry V. the use of French at court seems to have ceased altogether.

During this time of fusion, English lost its place as the chief literary language of the land. Books were still written in Latin as before the Conquest, and side by side with this Latin literature there were a considerable Anglo-Norman literature of the Court and a dialect literature in English for the people.

In the 14th century, when the fusion was complete, Anglo-Norman and Latin began to "pale their ineffectual fires," and English began once more to take the first place. In poetry, the old alliterative verse had a new lease of life, as shown in the works of Langland, Minot, and others. Chaucer, the poet of the court, wrote in English and was followed by a host of imitators. In religious prose English took the place of Latin, for Wyclif not only helped to translate the Bible into English, but made his appeal to the people against the clergy in a series of tracts and sermons. Chronicles were again written in English as in the pre-Norman time. After 1477 the works printed by Caxton helped to strengthen and fix the literary language already established.

This literary language, thus established as the standard, was that variety of the Midland dialect spoken in London and used by Chaucer. Just as the Attic dialect became standard Greek and the Latian dialect became the language of all the Italic tribes, so the dialect of the chief city, London, became the standard written language of England. Caxton, who had lived abroad a long time, was quick to perceive the varieties of English speech, and though he generally used London English, was often doubtful whether his language would be intelligible to all his readers. He illustrates his perplexity by telling the story of some merchants, who were delayed in the Thames on their way to Zeeland and went ashore for provisions.

"And ane of theym cam in-to an hows and axed for mete: and speccially he axyd after *eggys*. And the goode wyf answerde, that she coude speke no frenshe. And the marchaunt was angry, for he also coude speke no frenshe, but wolde have hadde *eggys*, and she understode hym not. And thenne at laste a nother sayd that he wolde have *eyren*. Then the good wyf sayd that she understod hym wel. Loo, what sholde a man in thyse dayes now wryte, *eggys* or *eyren*. Certaynly it is harde to playse every man, by cause of dyversite and chaunge of langage."

The Revival of Learning: 16th century.

More than four centuries after the Norman conquest, there was an invasion of a more peaceful kind. This was the invasion of hordes of Latin words and latinized Greek words. It was caused by what is called the *Renaissance* or *Revival of Learning* in Europe. Constantinople, the capital of the Eastern or Greek Empire, had been taken by the Turks in 1453, and a number of exiled Greek scholars had carried their manuscripts and their learning to Florence and other towns in Italy. Students from other lands flocked to Italy to be taught by the exiles, and the result was a general revival of interest in classical literature throughout the west of Europe. Hundreds of words were added to the English

language, which, after admitting so many French words, had lost its power of resisting the immigration of alien intruders.

The aim of the innovators was evidently to "improve" English and to put it more on a level with the classical languages. Sir Thomas Elyot says of his "Boke named the Governour" (1531):

"I intended to augment our English tongue, whereby men should express more abundantly the thing that they conceived in their hearts (wherefore language was ordained), having words apt for the purpose, as also interpret out of Greek, Latin or any other tongue into English, as sufficiently as out of any of the said tongues into another."

Another writer, Thomas Nash, in his preface to *Christ's tears over Jerusalem* (1593) complains of the numerous monosyllables in English as a scandal to the language. He compares them with small change of half-pence and farthings, and having a huge heap of "these worthless shreds of small English, had them to the compounders immediately and exchanged them four into one and others into more, according to the Greek, French, Spanish, Italian."

Protests against these innovations were raised by Roger Ascham, who in his preface to *Toxophilus* (1544) advises those who could write well in any tongue, "to follow this council of Aristotle, to speak as the common people do, to think as wise men do."

Thus there were two tendencies at work—an innovating and a conservative—and the latter acted beneficially in checking the flow of "strange inkhorn terms," as the conservatives contemptuously called the new vocabulary. Purists were alarmed at the instability of modern tongues as compared with the fixity of Latin, and Academies were founded for the purpose of setting a standard and preventing change. The *Accademia Della Crusca* was founded in Italy in the 16th century and the *Académie Française* in 1655. Proposals for an English Academy were made in the *Spectator* (1711). Dr.

Johnson in the *Plan* of his dictionary says: "One great end of this undertaking is to fix the English language."

Empire, trade, science: 18th-20th centuries.

The expansion of the island-state of England into a great world empire during the eighteenth and nineteenth centuries, and the commercial relations which we have established with every part of this empire and with most of the other countries of the world, have led to the adoption of a great many foreign words to describe foreign products, works of art, customs and social institutions.

In science there is a constant demand for new words by which to describe new inventions, new compounds, new processes, etc. As our own English tongue has lost the power of supplying new words recourse is had to Greek, as will be seen by a glance at our scientific nomenclature.

SECTION C.

**THE GROWTH AND DEVELOPMENT OF ENGLISH:
GRAMMAR AND VOCABULARY.**

From the above historical summary it will be seen how profoundly the structure of the English language has been modified and how enormously its vocabulary has been enriched during the course of its history.

For the sake of convenience the historical development of English may be arranged under three heads:

- (i) **Old English (O.E.) 450-1066,**
- (ii) **Middle English (Mid. E.) 1066-1500,**
- (iii) **Modern English (Mod. E.) 1500-,**

each of which will now be briefly considered.

Old English, 450-1066.

1. Grammar.

Though O.E. grammar was simple when compared with Gothic and still more so when compared with Sanskrit,

it appears complicated beside modern English. Nouns had four case-forms and the declension-system was much more intricate than that of modern German.

For instance, the genitive singular, which in modern English is denoted by 's, was in O.E. indicated variously by *-es*, *-e*, *-re*, or *-an*, and sometimes by a change of vowel, e.g. *boc* (book), genitive *bec*. There were other endings for the genitive plural, as *-a*, *-ra*, *-na*.

The nominative plural, again, presented the same variety, *-as*, *-e*, *-a*, *-an* and *-u*, according to the gender of the noun, while some nouns changed the root-vowel and others had the plural exactly like the singular. There was a special ending for the dative case, both singular and plural.

Adjectives had two forms of declension, strong and weak, and almost as great a variety of inflexions as nouns. The form *good* was represented in O.E., according to circumstances by *god*, *godes*, *godum*, *godne*, *gode*, *godre*, *godra*, *godan* and *godena*.

Gender rested on grammatical rather than on natural grounds. Thus *wif* and *cild* (*child*) were neuter, but *wif-mann* (*woman*) was masculine. *Sunne* (*sun*) was feminine and *mona* (*moon*) masculine.

In verbs, the infinitive was marked by an ending *-an*, *-ian*, etc., and the past participle was distinguished by a prefix *ge-* as well as by a suffix (cf. German *ge-straf-t*, *ge-bog-en*).

The Latin alphabet was used, with three additional letters. Two of these þ (*thorn* = *th*) and ƿ (*wyn* = *w*) are from the *Runic* alphabet used by the heathen English. The other is a crossed *d*, written ð, and used instead of the *thorn*.

The following passage is a rendering of Matthew xiii. 3-8, in West-Saxon dialect:

Soplice ut eode se sawere his saed to sawenne. And þa þa he seow, sumu hie feollon wiþ weg, and fuglas comon and aeton þa. Soplice sumu feollon on staenihte, þær hit naefde micle eorþan, and hraedlice up sprungon, for þaem þe hie naefdon þære corþan diepan; soplice, up sprungen sunnan, hie a-drugodon and for-scruncon, for þaem

þe hie naefdon wirtuman. Soplice sumu feollon on þornas, and þa þornas weoxon, and for-þrysmðon þa. Sumu soplice feollon on gode eorþan, and sealdan waestm, sum hundfealdne, sum siextig-fealdne, sum þritig-fealdne.

[Notes. *Soplice* = soothly, truly; cf. in good *sooth*. *eole*, past tense of *gan*, to go; now replaced by *went* (from *wend*).

se, masculine of demonstrative pronoun, also used as definite article.

to *sawenne*, dative of infinitive *sawen* (= to sow), used to express purpose.

hie, old nominative plural of *he*, now replaced by Scand. *they*.

weg, fuglas, cf. German *Weg, Vogel*.

hit = it. The aspirate is still used in Scotch dialect.

naefde = *ne haefde*, had not. Cf. *willy nilly*.

micle = much. Cf. Scotch *mickle*.

hraedlice = quickly; *hraed* = rathe (e.g. "the *rathe* prim-rose").

for *þaem þe* . . . = for this (reason) that. . . .

up *sprungenre sunnan* = "the sun being up sprung." This is instrumental dative, equivalent to Lat. ablative absolute.

a-drugodm, past tense of *a-drugian*, to dry up.

for-*scruncan*, past tense of *for-scrincan*, to shrink up.

weaxan, past tense of *weaxan*, to wax, to grow. (Cf.

"The child *waxed* strong in spirit.")

sealdan, past tense of *sellan*, to give, sell.

waestm or *wastum* = fruit: probably from *weaxan*, g. w.

þritig = thirty, cf. Scotch *thretty*.]

Towards the end of this period the grammatical structure of Old English was considerably modified owing to the Danish invasions, especially in N.E. districts where the Danish settlements were largest. The English and the Danes were able to understand each other, but as their understanding was based on a similar vocabulary, the niceties of grammar would be sacrificed. The same process has been suffered by Dutch in South Africa.

2. Vocabulary.

In the above version of Matt. xiii. 3-8, there are no words of non-English origin. In fact, the vocabulary of O.E. was comparatively free from foreign admixture. Recent investigations have considerably reduced the list of Keltic loan-words, *i.e.* of words still in use in modern English (apart from place-names), given in school grammars (see Mason's *English Grammar*, p. 217). Bradley in his *Making of English* puts the number at less than a dozen; Jespersen, in his *Growth and Structure of the English Language*, says not more than half-a-dozen. The following are generally accepted:

<i>Binn</i> (a manger).	<i>mattock</i> .
<i>dun</i> (dark-coloured).	<i>brat</i> (orig. rag).
<i>bannock</i> .	<i>brock</i> (badger).
<i>dry</i> (a magician, cf. <i>Druid</i>).	

Rice, a kingdom (cf. *-ric* in *bishopric*), and *dun*, a hill, were probably adopted before the Germanic invasion of 449. Further study of Keltic may throw more light on the subject.

About 600 A.D. the introduction of Christianity by Roman missionaries led to the gradual adoption of some hundreds of Latin words and Latinized Greek words, describing the rites and practices of the new religion. A few Christian terms were adopted by the Germanic tribes before their conversion, for from the fourth century the Christian churches were favourite objects of pillage. *Church*, *minister*, *devil* and *angel* belong to this class. After the conversion, the resources of the native language were at first largely utilized to express the new ideas:

(i) New words were formed from foreign words by native affixes:

<i>preost-had</i> = priesthood.	<i>biscop-ian</i> = to confirm.
<i>biscop-had</i> = episcopate.	<i>cristen-dom</i> = Christianity.

(ii) The sense of existing English words was modified:

<i>God</i> .	<i>Eastron</i> = Easter.
<i>syn</i> sin.	<i>house</i> (sacrifice) = the Eucharist.
<i>te</i> tithe.	<i>halig</i> = saint.

(iii) New words were formed from native stems :

brynnes (three-ness) = Trinity.

god-spellere (gospeller) = evangelist.

heah-faeder (high-father) = patriarch.

boceras (book-men) = scribes.

leorning-cniht (learning-knight) = disciple.

But as time went on and monasteries were established and Latin was taught and studied (Alfred the Great says that just before he came to the throne in 871 he could not remember a single one south of the Thames who could understand the Latin rituals in English or translate a letter from Latin into English) these native words dropt out of use and were replaced by *disciple*, *scribes*, *patriarch*, etc. The language has never since recovered its power of using its own native stock of words to replenish its vocabulary.¹

From 800 onwards the influence of the Scandinavian elements in England began to make itself felt. The similarity between O.E. and Old Norse was very great, in fact, there was an enormous number of words that were identical in the two languages, so that the invaders would have little difficulty in understanding the natives. Several interesting results of this juxtaposition of similar words have been noted (see Jespersen's *Growth and Structure of the English Language*, Chapter IV.).

(i) In cases where the forms for the same word differed slightly, both forms have been preserved :

ENG.	SCAND.	ENG.	SCAND.
<i>from</i>	<i>fro</i>	<i>edge</i>	<i>egg</i> (e.g. to egg on)
<i>shirt</i>	<i>skirt</i>	<i>no</i>	<i>nay</i>
<i>shot</i>	<i>scot</i> (e.g. scot-free)		

¹Occasionally a voice is raised advocating a return to the O.E. method. Barnes, the Dorset poet, in his *Outline of English Speechcraft*, makes an attempt to popularise such words as *folk-wain* (omnibus), *forewords* (preface), *skyline* (horizon), *wort-lore* (botany), *mark-word-of-suchness* (adjective), etc. *Forewords* and *skyline* have obtained some currency, but in these days of clipped speech, *mark-word-of-suchness* and similar circumlocutions are impossible.

(ii) In other cases the Scandinavian word is found in dialect only:

ENG.	SCAND.
<i>true</i>	<i>trigg</i> (= neat)
<i>leap</i>	<i>loup</i>
<i>church</i>	<i>kirk</i>
<i>yard</i>	<i>garth</i> (chiefly in place-names)

(iii) In the event of a struggle between two words, the Scandinavian word sometimes supplanted the English:

Scand. <i>egg</i>	for Eng. <i>ey</i> .
„ <i>give</i>	„ „ <i>yive</i> .
„ <i>guild</i>	„ „ <i>yelde</i> (cf. <i>yelde-halle</i> in Chaucer).
„ <i>Thursday</i>	„ „ <i>þunresdai</i> .

(iv) In most cases the native word has survived:

Eng. <i>goat</i>	for Scand. <i>gayte</i> .
„ <i>few</i>	„ „ <i>fa</i> or <i>fo</i> .
„ <i>worse</i>	„ „ <i>werre</i> .
„ <i>star</i>	„ „ <i>sterne</i> .

(v) Most curious are the cases in which the English word has survived but has adopted the meaning of the corresponding Scandinavian word:

Eng. <i>dream</i> (= joy)	with meaning of Scand. <i>draumr</i> .
Eng. <i>eorl</i> (= brave warrior)	with meaning of Scand. <i>jarl</i> (= under-king).
Eng. <i>ploh</i> , <i>plough</i> (= measure of land)	with meaning of Scand. <i>plogr</i> .

Among the miscellaneous words adopted from Scandinavian are *husband*, *sky*, *skin*, *wing*, *haven*, *gate* (= way), *meek*, *low*, *wrong*, *ugly*, *rotten*, *happy*, *gleg* (= clever, e.g. "*gleg i' the uptak*"), *birth*, *die*, *thrive*. "Just as it is impossible," says Jespersen, "to speak or write in English about higher intellectual or emotional subjects or about fashionable mundane matters without drawing largely upon the French (and Latin) elements, in the same manner Scandinavian words will crop up together with the O.E. ones in any conversation on the thousand nothings of daily life or on the five or six things of paramount importance to high and low alike. An

Englishman cannot *thrive* or be *ill* or *die* without Scandinavian words; they are to the language what *bread* and *eggs* are to ordinary fare."

Middle English : 1066-1500.

1. Grammar.

Reappearance of dialects. The first literary dialect of O.E. was Northumbrian, the language of Caedmon, Cynewulf and Bede. From the time of the Danish invasions the Northern Kingdom began to decay, and though literature was still produced in the North, the Northern dialect had lost its supremacy over the others. With Alfred the Great's reign (871-901) and his efforts to popularise literature began the supremacy of the Wessex dialect. Wessex in its turn was overthrown by the Danes. The English restoration under Edward the Confessor (1042-1066) did not re-establish the English language, for Edward was himself half a Norman. Then came the Norman Conquest, the result of which was that the dialects—Northern, Midland and Southern—were again on an equal footing, and for about two and a half centuries English literature remained dialectal in character.

English after 1200. When about 1200 English began to reappear as a literary language, it was an English very different in its grammar from O.E. The process of simplification, which had begun after the Danish invasions, was continued, and was not confined to one district only, but became universal.

This *levelling* of inflectional forms was no new phenomenon. All the languages of the Indo-European family give evidence of it, when they are compared with the oldest member of each group. It may be illustrated in the case of Sanskrit, Greek and Latin. Sanskrit had eight cases—nominative, accusative, instrumental, dative, ablative, genitive, locative and vocative. In Latin we find the instrumental and ablative merged into one and the locative merged into the dative, genitive or accusative according to declension and represented sometimes

by the ablative. Greek had only five cases. Sanskrit and Greek preserved the dual number in nouns, pronouns, adjectives and verbs: Latin dropped it altogether. Sanskrit and Greek had a very complicated verb-system, with active, middle and passive voices, subjunctive and optative moods, imperfect, aorist and future tenses, etc.: Latin dropped the middle voice and the aorist tense. Or again, if O.E. be compared with Gothic, the oldest written language of its group, the *levelling* process is still more striking. The preterite of the verb *have* which in modern English is represented by the single form *had* and in O.E. by the forms *haefde* (1st and 3rd persons), *haefdest* (2nd) in the singular, and *haefdon* in the plural, was conjugated in Gothic as follows:

SING.	DUAL.	PLURAL.
1. <i>habaida</i>	<i>habai-dedu</i>	<i>habai-dedum</i>
2. <i>habai-des</i>	<i>habai-deduts</i>	<i>habai-deduth</i>
3. <i>habai-da</i>		<i>habai-dedun</i>

The following are some illustrations of the levelling process:

- (i) Vowel-weakening. The noun and adjective endings *-a*, *-u*, *-as*, *-an* became *-e*, *-es*, *-en*.
- (ii) The *-es* of the genitive singular, the *-ed* of the preterite, the *-en* of the past participle were no longer always sounded as separate syllables.
- (iii) The infinitive ending *-an* became *-en* and later *-e*.
- (iv) Grammatical gender gave way to natural gender, owing to the loss of inflectional distinctions.

The *levelling* process was also at work in ridding the language of harsh and difficult sounds, and was hastened by Norman-French influence. The following are some illustrations of it:

- (i) The O.E. initial *c* (= *k*) became *ch*:
cese, *cin*, *cild* = *cheese*, *chin*, *child*.
- (ii) Final *c* was sometimes changed to *ch* and sometimes disappeared:
O.E. *anlic* = M.E. *onlich* (only).
berlic = *berlich* (barley).

(iii) O.E. *g* (as in *get*) was softened to (a) *i*, *y*, *e*, *a*, or (b) *u*, or (c) was dropped altogether:

(a) *genoh* = enough; *handgeweorc* = handiwork.
gelic = alike; *woega* = way.

(b) *lagu* = law; *sage* = saw.

(c) *gif* = if; *is-gicel* = icicle.

(iv) O.E. *h*, originally a guttural, disappeared in many words:

hit = it; *hlaƿ* = loaf; *hring* = ring.

(v) O.E. *gh*, originally a full guttural, became silent in many words, e.g. *light*, *might*, *fight*, *right*.

The loss of the O.E. *þ* (*thorn*) is accounted for by the fact that Colard Mansion, in printing the first English book, *The game and playe of Chesse*, in Flanders, had no type for it and replaced it by *th*; *y* was sometimes used for it, as in the abbreviations *y^e* (=the), *yⁿ* (=than), *y^t* (=that).

The following is Wyclif's version of the parable of the sower:

"Lo! he that sowith, ȝede out to sowe his seed. And the while he soweth, sum felden byside the weye and briddis of the *eyre* camen and eeten hem. Sothely other seedis felden into stoonny placis, wher thei hadden nat moche erthe; and anon thei ben sprungen up, for thei hadde nat deepnesse of erthe. Sothely the sunne sprung up thei swaliden or brenden for hete and for thei hadden nat roote thei driden up. Forsoothe other seedis felden among thornis; and the thornis wexen up and strangliden hem. But other seedis felden in to good land and zaven *fruyt*, sume an hundred fold, another sexti fold, another thritti fold."

2. Vocabulary.

The O.E. version of the parable of the sower did not contain a single non-English word; the Mid. E. version contains two—*eyre* and *fruyt*. A passage from Wyclif's contemporary, Chaucer, will illustrate the change in vocabulary more adequately. The first twelve lines of the *Prologue* contain eighty-six words; of these no

fewer than sixteen - non-English,—*Aprille, Marche, perced, veyne, lieou, ertu, engender, flour, Zephrus, inspired, tendre, cours, melodye, natur, corages, pilyrimages.*

The French loan-words of the M.E. period offer a contrast to the Scand. loan words of the O.E. period. The latter are, for the most part, popular, while the former are mainly aristocratic, showing that the French were the rich, the powerful, and the refined. They may be arranged under the following heads:

(i) **political**, e.g. *crown, state, government, reign, realm, sovereign, minister, chancellor, council, parliament, exchequer.* (Note, however, that *king* and *queen* are English.)

(ii) **feudal**, e.g. *fief, vassal, liege, prince, duke, marquis, viscount, baron* (*lord, lady, earl* are English, but the wife of an earl is *countess*). Forms of heraldry are nearly all French, e.g. *rampant, passant, couchant* or *argent, gules*, etc.

(iii) **military**, e.g. *army, war* (= *guerre*), *battle, armour, buckler, hauberk, mail, cutlass* (= *coutelas*, strangely transformed with *curtle-axe*), *banner, ensign* (Shaks. *ancient*), *assault, siege, officer, colonel, captain, soldier, challenge, enemy, danger, march, guard.*

(iv) **legal, judicial**, e.g. *justice, jury, judge, sue, plaintiff, defendant, plea, summons, assize, attorney, accuse, crime, felony, puisne* (*puis-né* = Lat. *postnatum*; *puny* in ordinary language), *larceny*, and a number of legal phrases in which the adjective follows the noun, as *malice prepense, fee simple, heirs male, letters patent*, etc.

(v) **ecclesiastical and ethical**, e.g. *religion, service, trinity, saviour, saint, abbey, cloister, friar, clergy, sacrifice, miracle, sermon, duty, conscience* (O.E. *inwit*), *charity, desire, pity, mercy.*

(vi) **culinary**, e.g. *sauce, boil, roast, toast, pastry, pasty, soup, sausage, jelly, dinner, supper, feast* (*breakfast* is Eng., and *lunch*, lit. "a lump of bread," is probably Scand.), *beef, veal, mutton, pork, venison* (the names of the animals uncooked are English).

(vii) **sporting**, e.g. *chase, couple, leash, falcon, quarry, scent*; also many card terms, as *suit, trump, ace, deuce.*

(viii) **artistic and technical**, e.g. *art, image, design, figure, ornament, point, arch, tower, vault, porch, aisle, choir, transept, palace, castle.*

These words soon became familiar to the lower classes, and were gradually adopted into the current speech of the people. John of Salisbury (*ob.* 1183) says that it was the fashion in his day to interlard one's speech with French words, and besides the special and technical words enumerated above, many others of a more general character were adopted. Jespersen (*Growth and Structure*, etc., § 93) sees in this readiness of the English to adopt non-technical words "an outcome of the same trait of their character as that which in its exaggerated form has in modern times been termed snobbism or toadyism, and which has made large sections of the English people more interested in the births, deaths and especially marriages of dukes and marquises than in anything else outside their own small personal sphere."

Some writers evidently made an attempt to stem the tide of French words. In the 56,000 short lines of Layamon's *Brut* (1205) there are only about 150 French words, and in the *Ormulum* (1225) of 20,000 lines the sharpest scrutiny has only been able to discover about twenty. Later in the period a striking contrast is afforded in the works of Chaucer, the Frenchified court-poet, and those of Langland, the poet-prophet of the people, writing in the old alliterative verse.

A curious fashion dating back to the translation of Bede's *Ecclesiastical History* in the ninth century and surviving till the eighteenth century is that of using two synonymous nouns, verbs or adjectives, where one word would express the meaning sufficiently. In the Mid. E. period a French word was often used side by side with its native synonym, the latter serving to interpret the former. Thus in the *Ancren Riwele* (1225) we find:

cherité þet is *love*.

desperaunce þet is *unhope*.

ignoraunce þet is *unwisdom*.

In Chaucer and Caxton the synonyms seem to be used not so much for clearness as for effect. Thus :

<i>endyte</i> and <i>make</i>	<i>lord</i> and <i>sire</i> .
<i>swynken</i> and <i>laboure</i>	<i>awreke</i> and <i>avenge</i> .
<i>poynaunt</i> and <i>sharp</i>	<i>olde</i> and <i>auncyent</i> .

Modern English from 1500.

1. Grammar.

About 1500 the English language became fixed in very much the same form as it has now. What this form is and how it has been modified as time has gone on, it will be the object of the following chapters to show.

Pronunciation. We have seen how Norman influence affected the sounds of English words. This process of change was continued through the fourteenth and fifteenth centuries, one of the most important changes being the dropping of the *-e* termination, though it was usually kept in the spelling. In Chaucer's verse we see the transition-stage from the time, when the final *-e* was always sounded, to Modern English, where it is silent or dropped altogether. Thus the words *strange*, *courage*, *time*, *great*, *old* appear as *straungē*, *coragē*, *tymē*, *grētē*, *oldē*. On the other hand *hadde* (= had), *meke* (meek), *hope*, *coude* (could), *sitte* (sit), etc., appear as monosyllables.

Orthography. About 100 years after Chaucer came two events which had a most serious effect on English spelling. The first of these was the introduction of the *printing-press* into England by Caxton in 1476. Caxton himself was consistent in his spelling, but his successors were careless and ignorant, and often spelled the same word in different ways on the same page. The second event was the *Revival of Learning* (circ. 1500) already referred to. This caused the introduction of hundreds of Latin and Greek words, which were nearly all spelt in the old Latin way. A terrible confusion in spelling was the result. Each writer spelt as it "seemed right in his

own eyes" according to the English or French or Latin system of spelling. At last about the beginning of the seventeenth century, just before the Authorised version of the Bible was printed (1611), the printers adopted a system of spelling which, with a few trifling exceptions, has ever since been retained.

2. Vocabulary.

There was an enormous in-flowing of foreign words, chiefly Latin and Greek, in the Tudor period. It was a period of great mental activity. The revival of learning, the great change in religion known as the Reformation, the expansion of the world by the discovery of America and the advance of science, all led to the circulation of new ideas which the old language was thought to be inadequate to express. Fresh words were found in the classical authors, and introduced into English with a slight change of ending to suit the uninflected character of the language. Hence the new words of this period are easily recognised by those who know even a little Latin.

The words borrowed at the Revival of Learning were learned words taken directly from the Latin without any thought of their relationship to French. The majority of them were theological and philosophical terms, and their introduction has greatly increased our power of expressing shades of thought. As shown on p. 12 there was a reaction against this classicising tendency in the sixteenth century. The Romantic revival, too, at the end of the eighteenth century represented, in one of its aspects, a protest against the same tendency, with the result that the equilibrium between the two chief components of the English vocabulary has been in great measure restored. It is unnecessary to illustrate these Latin borrowings. One has only to study the works of Johnson and Gibbon and other eighteenth century writers to realise their extent.

Many of these borrowed words were already in the language in a French disguise, and to these pairs of

words, which often differ slightly in meaning, the name of *duplicates* or *doublets* is given. The following are some illustrations of these double forms:

LATIN.	INDIRECT.	DIRECT.
Traditio	<i>treason</i>	<i>tradition</i>
Fidelitas	<i>fidelity</i>	<i>fidelity</i>
Fragilis	<i>frail</i>	<i>fragile</i>
Benedictio	<i>benediction</i>	<i>benediction</i>
Penitentia	<i>penance</i>	<i>penitence</i>
Conceptio	<i>conception</i>	<i>conception</i>
Factio	<i>fashion</i>	<i>faction</i>
Providentia	<i>prudence</i>	<i>providence</i>
Securus	<i>sure</i>	<i>secure</i>
Oratio	<i>orison</i>	<i>oration</i>
Extraneus	<i>strange</i>	<i>extraneous</i>
Desiderat-	<i>desire</i>	<i>desiderate</i>
Diurnus	<i>journal</i>	<i>diurnal</i>
Pungent-	<i>poignant</i>	<i>pungent</i>
Redemptio	<i>ransom</i>	<i>redemption</i>
Collect-	<i>cull</i>	<i>collect</i>
Lectio	<i>lesson</i>	<i>lection</i>
Persecut-	<i>pursue</i>	<i>persecute</i>
Captiv-	<i>cattiff</i>	<i>captive</i>

Sometimes a word has three forms, e.g. *loyal*, *legal*, and *leal*, from *legalis*; *royal*, *regal*, and *real*, from *regalis*. One appears in four forms, viz. *disc*, *dish*, *desk*, and *dais*, from *discus*.

Besides these Anglicised Latin words a large number of words and phrases have been taken directly from the Latin without change. This is not surprising when we remember that for centuries Latin was second mother-tongue to all educated men and even women. It was the language of the learned professions and of diplomacy. State-records and the journals and even the accounts of trading companies were kept in Latin. The only grammar taught was Latin grammar. As late as the eighteenth century, Latin, we are told, was the medium of conversation between George I. and his minister, Walpole. The subjoined examples represent almost every variety of inflectional form; "in short,"

to quote Greenough and Kittredge (*Words and their Ways in English Speech*, p. 100), "a boy who can explain all the Latin forms involved in this short list of thoroughly English words need fear no examination in Latin accident":

affidavit, agenda, alibi, bonus (strictly *bonum*), *cui bono, de facto, de jure, dictum, emeritus, errata, excelsior, exit, fiat, inertia, in memoriam, innuendo, inter nos, item, locum tenens, memento mori, minimum, more suo, nisi, nostrum, omnibus, passim, quidnunc, quondam, recipe, stimulus, ultimum, vacuum, veto, via, vim*.¹

Under the same category come the numerous abbreviations of Latin words and phrases, such as:

e.g. — i.e. — ibid. — a.m. — p.m. — viz. — M.A. — pinx. — N.B. — mem. — nem. con. — ob. — q.v. — Q.E.D. — R.I.P. — cf., etc.

Greenough and Kittredge estimate that our language has appropriated a full quarter of the Latin vocabulary, besides what it has gained by transferring Latin meanings to native words.

Greek Borrowings. In the O.E. and M.E. periods many Greek words came in through the medium of Latin and French.

Bishop, priest, monk, and clerk are examples of the former; *diamond, blame, surgeon, and balm* are examples of the latter.

But in modern times Greek has been and is still drawn upon extensively for scientific and philosophic nomenclature. Familiar examples are

Telegraph, telephone, microscope, megaphone, megalomania, polyglot, polysyllable, dyspeptic, eupeptic, kinetics, kinematograph, dynamics, dynamograph (o due to analogy with such words as *thermometer*, etc.).

¹ An article in the *Saturday Review* (Oct. 10th, 1908) entitled "The Church among the Looms" contains (i) seven Latin words and phrases, viz. *crambe repetita, formulae, panis angelorum, status, nexus, non-juror, quinquennium*, (ii) one Greek word, *ethos*, (iii) one French phrase, *laissez-faire*, (iv) five new coinages, viz. *Manchesterismus, cottonopolitan, mercantily, vestiarian, Kensitis*, and (v) two rare words, viz. *hierophants* and *esoteric*.

French Borrowings. The borrowings from modern French, both of words and phrases, are very extensive. The close relations between the English and French courts in the reigns of the later Stuart kings, the eminent position held by France in literature, in the drama, in diplomacy and in fashion, and the general study of French, account for the large number. The following are some examples :

Aide-de-camp, beau, belle, bon-mot, bouquet, blasé, brusque, coup d'état, congé, débris, début, éclat, élite, ennui, envelope, façade, foible, naïve, nonchalance, outré, penchant, protégé, recherché, séance, soirée, toilette, trousseau, etc.

Keltic Borrowings. Literature and travel are chiefly responsible for the introduction of Keltic words in recent times. From Scotland have come

Brogue (shoe), clan, claymore, gillie (ghillie), kilt, pibroch, plaid, slogan, sporran, whisky ; from Ireland, banshee, keen (wail), kern, shamrock, shillelagh, spalpeen, Tory.

Italian Borrowings. These are due chiefly to the study of Italian literature, painting, music and architecture from the fifteenth century onwards. Examples are

Alum (= "arm"), bassoon, balustrade, bravo, brigand, cameo, canto, cartoon, concert, conversazione, ditto, dilettante, fiasco, gale, gondola, grotto, incognito, lava, macaroni, macaroon, opera, piazza, portico, soprano, stanza, stucco, terra-cotta, vertu, volcano.

Spanish Borrowings, due to the relations between Spain and England in the Tudor period and to commercial relations since that time :

Armada, battledore, cargo, castanets, chocolate, cigar, cork, creole, don, embargo, filibuster, flotilla, jennet, negro, pawn (peone, a labourer), pint, punctilio, sherry, tornado, verandah.

Miscellaneous Borrowings accounted for by our commercial relations with every part of the world :

Portuguese. *Caste, cocoa, mandarin, marmalade, palaver.*

Dutch (chiefly nautical). *Boom, sprit, reef, schooner, sloop, taffrail, yacht.*

Arabic. *Admiral* (properly *animiral*), *alchemy*, *alcohol*, *algebra*, *alkali*, *assassin* (= eater of hushish), *cadi*, *caliph*, *carat*, *cotton*, *dragoman*, *hazard*, *minaret*, *mosque*, *sirocco*, *sugar*, *zero*.

Hebrew (chiefly religious). *Amen*, *cabal*, *cherub*, *hallelujah*, *jubilee*, *leviathan*, *sabbath*, *seraph*.

Persian. *Azure*, *bazaar*, *checkmate* (= *shah mat*, king dead), *chess*, *dervish*, *lilac*, *orange*, *shawl*, *sherbet*, *turban*.

Hindustani. *Buggy*, *bungalow*, *calico*, *coolie*, *curry*, *jungle*, *nabob*, *pagoda*, *punch*, *rupee*, *sepoy*, *toldy*.

Chinese. *Bohea*, *caddy gong*, *junk*, *nunkreen*, *tea*.

Malay. *Amuck*, *bamboo*, *caoutchouc*, *gutta-percha*, *orang-outang*, *sago*.

Turkish. *Bey*, *sash*, *tulip*, *seraglio*.

Polynesian. *Taboo*, *tattoo*, *kangaroo*.

North and South American Indian. *Hammock*, *maize*, *mocassin*, *pampas*, *potato*, *tobacco*, *tomato*, *wigwam*.

Relative value of the English and Classical elements in our speech.

If we take the vocabulary of our language as presented in a Dictionary, we find that the classical words far outnumber the native words. Taking 100,000 words as a rough estimate, we may reckon 60 per cent. as Latin, 30 per cent. as English and the remaining 10 per cent. as derived from Greek and various sources. But this does not mean that we use more Latin words than English words. The English element in our speech is indispensable. It comprises:

- (i) Those parts of speech by which a sentence is, as it were, held together, such as the *pronouns*, *prepositions*, *conjunctions*, *auxiliary verbs* and *numerals* (up to thousand).
- (ii) All *strong verbs*, a large number of *weak verbs* and all *adjectives compared irregularly*.
- (iii) Most words denoting common natural objects and phenomena.
- (iv) Words relating to the house and farm.

- (v) Words relating to family and kindred.
- (vi) Words relating to parts of the body and natural functions.
- (vii) Words relating to common actions and things.

In the following passages from the Psalms there are no words of Latin origin :

"I will lift up mine eyes unto the hills from whence cometh my help. My help cometh from the Lord which made Heaven and Earth." (Ps. 121.)

"The earth is the Lord's and the fulness thereof; the world and they that dwell therein." (Ps. 24.)

"I have been young and now am old; yet have I not seen the righteous forsaken nor his seed begging bread." (Ps. 37.)

"O God, thou art my God; early will I seek thee; my soul thirsteth for thee, my flesh longeth for thee in a dry and thirsty land, where no water is." (Ps. 63.)

In the following passage from William Morris's *A Dream of John Ball* (1892) there are 12 classical words in a total of 222 (*i.e.* about 5·5 per cent.):

"And how shall it be then when these are gone? What else shall ye lack when ye lack *masters*? Ye shall not lack for the fields ye have tilled, nor the houses ye have built, nor the cloth ye have woven; all these shall be yours, and whatso ye will of all that the earth beareth; then shall no man mow the deep grass for another, while his own kine lack cow-meat; and he that soweth shall reap, and the reaper shall eat in fellowship the harvest that in fellowship he hath won; and he that buildeth a house shall dwell in it with those that he biddeth of his free will; and the tithe barn shall *garner* the wheat for all men to eat of when the *seasons* are untoward, and the rain-drift hideth the sheaves in *August*; and all shall be without *money* and without *price*. Faithfully and merrily then shall all men keep the holidays of the *Church* in *peace* of body and *joy* of heart. And man shall help man, and the *saints* in heaven shall be glad, *be-cause* men no more fear each other; and the churl shall be ashamed, and shall hide his churlishness till it be gone and he be

no more a churl; and fellowship shall be *established* in heaven and on the earth."

On the other hand, in the following passage from Dr. Johnson, there are 26 classical words in a total of 86 (*i.e.* about 30 per cent.):

"The *proverbial oracles* of our *parsimonious* ancestors have informed us, that the *fatal waste* of our fortune is by small *expenses*, by the *profusion* of sums too little *singly* to alarm our *caution*, and which we never suffer ourselves to consider together. Of the same kind is the *prodigality* of life; he that hopes to look back hereafter with *satisfaction* upon *past years*, must learn to know the *present value* of *single minutes* and *endeavour* to let no *particle* of time fall *use-less* to the ground."

In these passages from William Morris and Dr. Johnson we have the two extremes.

In the first piece the writer seems to be striving to write a pure English style, but he makes his readers too conscious of his efforts, and the result is that the style seems artificial. The second piece is overburdened with classical words. It may be dignified, but it is certainly ponderous. This heavy classical style is often called *Johnsonese* from the name of its originator in the eighteenth century.

As an example of a "golden mean" between these two extremes, let us take a passage from R. L. Stevenson's essay on "Walking tours," in which the percentage of classical words is about 14:

"If the evening be *fine* and warm, there is nothing better in life than to *lounge* before the inn door in the sunset, or lean over the *parapet* of the bridge, to watch the weeds and the quick fishes. It is then, if ever, that you *taste joviality* to the full *significance* of that *audacious* word. Your *muscles* are so *agreeably* slack, you feel so clean and so strong and so idle, that whether you *move* or sit still, whatever you do is done with pride and a *kingly sort* of *pleasure*. You fall in talk with any one, wise or foolish, drunk or *sober*. And it seems as if a hot walk *purged* you, more than of anything else, of all narrowness and pride, and left *curiosity* to *play* its *part*

freely, as in a child or a man of *Science*. You lay aside all your own hobbies, to watch *provincial humours develop* themselves before you, now as a laughable farce, and now *grave and beautiful* like an old tale."

EXERCISES.

1. In the passage from Wm. Morris's works quoted above, try to find English substitutes for the classical words that are italicised.

2. Rewrite the passage from Dr. Johnson's works in simple English, making use of a well-known maxim concerning *pence* and *pounds*.

3. Give an account of the lesson in language that Wamba the jester gives to Gurth the swineherd in Chapter I. of Scott's *Ivanhoe*.

4. Enumerate the periods at which Latin words have been introduced into the English language.

5. Calculate the percentage of classical words in the following passages :

(a) "Then Sir Bedivere cried, Ah my lord Arthur, what shall become of me now ye go from me, and leave me here alone among mine enemies. Comfort thyself, said the king, and do as well as thou mayest, for in me is no trust for to trust in. For I will into the vale of Avilion, to heal me of my grievous wound. And if thou hear never more of me, pray for my soul. But ever the queens and the ladies wept and shrieked, that it was a pity to hear. And as soon as Sir Bedivere had lost sight of the barge, he wept and wailed and so took the forest."

(Malory's *Morte d'Arthur*.)

(b) "My heart leaps up when I behold
A rainbow in the sky ;
So was it when my life began ;
So is it now I am a man :
So be it when I shall grow old,
Or let me die !
The Child is Father of the Man ;
And I could wish my days to be
Bound each to each by natural piety."

(Wordsworth.)

- (c) "This abortion of letters is such a very mooncalf begotten by malice or idiocy, that no human creature above the intellectual level of its author will ever dream of attempting to decipher the insignificant significance which may possibly—though improbably—lie latent under the opaque veil of its inarticulate virulence."

(Swinburne on "Histriomastix.")

- (d) "So the women kissed
Each other, and set out, and reach'd the farm.
The door was off the latch : they peep'd and saw
The boy set up betwixt his grandsire's knees,
Who thrust him in the hollows of his arm,
And clapt him on the hands and on the cheeks,
Like one that loved him : and the lad stretch'd out
And babbled for the golden seal, that hung
From Allan's watch, and sparkled by the fire."

(Tennyson, *Dora*.)

- (e) "By magic mechanism the weltering clouds
Re-grouped themselves in continents and isles
That diapered the azure firmament ;
And sombre chains of cumulus, outlined
In ruddy shade, along the house-tops loomed
Phantasmal alp on alp. The sunbeams span
Chaotic vapour into cosmic forms,
And juggled in the sky with hoods of cloud,
As jesters twirl on sticks their booby-caps—
The potent sunbeams that had fished the whole
Enormous mass of moisture from the sea,
Kneaded, divided and divided, wrought
And turned it to a thousand fantasies
Upon the ancient potter's wheel, the earth."

(J. Davidson, *The Thames Embankment*.)

6. Mention some Dutch words that have been introduced into our language in recent years from South Africa.

7. Give adjectives of Latin origin corresponding to the following English nouns [Ex. *egg*—*oval*] :

dog, husband, morning, wheel, earth, day, brain, hand, mainland, world, blood, farewell, salt, word, town, fire, gain, mouth, side, step, root, burden.

8. Give adjectives (of active or passive signification) of Latin origin corresponding to the following English verbs [Ex. *choose—eligible*]:

cling, forbid, help, forget, sleep, believe, hinder, laugh, wander, yield, hurt, speak, cleave, teach, wound, mourn, read, weave, dwell, show, eat, heal, hate, break.

9. Give words of English origin having the same meaning as the following [Ex. *vision—sight*]:

carnage, acrimony, palliate, obligatory, ineffable, occidental, rectitude, carnal, perjured, proximity, perforate, stimulate, lacrimose, ligature, debilitate, seasonable, imprecation, deportment, vicinity.

10. Illustrate the following statement: "We should find it a troublesome business to make a sentence ten words long without using a single native English word, for the English words are the mortar, so to speak, by which the sentence is bound together." (West.)

11. Turn the following burlesques of the artificial Latinised style into simple English prose or verse:

(i) "As on the way I itinerated,
A rural person I obviated,
Interrogating time's transitation,
My apprehension did ingenious scan,
That he was merely a simplitian.
So when I saw he was extravagant
Unto the obscure vulgar consonant,
I bade him vanish most promiscuously
And not contaminate my company."

(S. Rowlands.)

(ii) "How dulce to vive occult to mortal eyes,
Dorm on the herb with none to supervise,
Carp the suave berries from the crescent vine
And bibe the flow of longicaudate kine!"

(O. W. Holmes.)

12. Find passages of Wordsworth and Tennyson containing none but native words.

13. From what languages have the following words been borrowed: *Hinterland, ukase, firman, caviare, palanquin, junk, cinchona, kailiyar, kraal, knout, laager, ulendo, trek, durbar,*

boomerang, shebeen, Whig, shieling, ski, Alpenglüh, caucus, plébiscite, sauerkraut, cañon, sansculottes.

14. Comment on Dr. Johnson's exclamation: "Sir, the English language has no grammar at all!"

15. Find instances of *bilingual* phrases similar to the following: *humble and lowly, will and testament*, etc.

16. Turn the following passage into simple English, using words of native origin only:

"If beneficence be judged by the happiness which it diffuses, whose claim, by that proof, shall stand higher than that of Mrs. Montague, from the munificence with which she celebrated her annual festival for those helpless artificers who perform the most abject offices of any authorized calling, in being the active guardians of our blazing hearths! Not to vain-glory, then, but to kindness of heart, should be adjudged the publicity of that superb charity, which made its jetty objects, for one bright morning, cease to consider themselves as degraded outcasts from all society." (Miss Burney.)

17. Give the *doublets* of the following words: *appraise, caitiff, imply, obeisance, preach, prudent, aggrieve, chieftain, comprise, jointure, pilgrim, priest, taint, amiable, chivalry, strange, tamper, chance, complaisant, parson, serton, pursue, naive, channel, feat.*

GRAMMAR: DEFINITION AND DIVISIONS.

Speech or Language is the expression of thought by means of words.

Grammar (from the Greek *gramma*, a letter) is the science that treats of speech or language.

English Grammar is that portion of the general science of language which treats of the speech of the English people.

Words are significant combinations of elementary sounds. These sounds are represented to the eye by marks or symbols called *letters*, the whole collection of which is called the *alphabet* (from *alpha, beta*, the names of the first two letters of the Greek alphabet).

The study of the *sounds* of a language and of the ways in which these sounds are produced is called **Phonology** (from the Greek *phonē*, sound, and *logos*, a discourse or science).

The right mode of representing the sounds that make up a word by means of *letters* is called **Orthography** (from the Greek *orthos*, right, and *grapho*, I write).

That part of Grammar which deals with the different sorts of words, taken separately, is called **Etymology** (from Greek *etymos*, true, and *logos*, a discourse or science).

A collection of words arranged in such a manner as to express some complete thought is called a *sentence* (from Latin *sententia*, a thought). The words of which sentences are made up are of different sorts, according to the kind of purpose which they serve in a sentence.

Thus, in the sentence "The little bird flies swiftly through the air," *bird* is the name of something that we speak about; *the* points out which bird is meant; *little* describes the bird; *flies* tells us something about the bird, by stating what it does; *swiftly* denotes the manner in which the bird does this; *through* shows how the action of the bird has to do with the air.

That division of Grammar which treats of the way in which words are combined so as to form sentences, is called **Syntax** (Greek *syn*, together, and *taxis*, arrangement).

Thus there are four divisions of Grammar:

Phonology	dealing with	sounds.
Orthography	" "	signs or letters.
Etymology	" "	words.
Syntax	" "	sentences.

PART I.

PHONOLOGY AND ORTHOGRAPHY.

CHAPTER I.

THE MAKING OF SOUNDS.

SOUNDS are made by the breath which is sent out from those bellows in the chest which we call the *lungs*. The air passes through the *bronchial tubes* into the *wind-pipe* on the top of which is the *larynx*. After reaching the larynx it is modified by the various *organs of speech*. These are :

(i) *The vocal chords*, which are two elastic ligaments stretched across the larynx. They can be tightened or relaxed in various degrees and in different directions. If they are kept apart, so that the air passes through easily, the result is a *breathed* or *voiceless* sound.

When the chords are brought close enough together to be set in vibration, the sound passing through them becomes *voice* or a *voiced* sound.

The difference between *voiceless* and *voiced* may be perceived by comparing the sounds of *f* (voiceless) and *v* (voiced), or of *th* in *thin* (voiceless) and *thine* (voiced).

(ii) *The roof of the mouth*. This consists of two parts—the *hard palate* in front and the *soft palate* behind. At the lower extremity of the soft palate is the *uvula* (=throat-tongue), which is sometimes raised and sometimes lowered. When it is raised, the passage to the nose is closed and the air passes out through the mouth. When it is lowered, the nose-passage is left open and the sound becomes *nasal* or *nasalised*. When *b* is pronounced,

the uvula is raised, and when the uvula is lowered, the *h* becomes the corresponding nasal sound *m*. By the same process *g* becomes *ng* and *d* becomes *n*.

(iii) The *tongue*, of which the following parts may be distinguished in outward order: *root*, *back*, *middle*, *blade*, and *point*. The tongue articulates against the teeth, the palate or the lips.

(iv) The *lips*, which articulate against each other and against the teeth. The term *round* or *rounded* is applied to those sounds that are modified by the rounding of the lips, such as the sound *oo* in *pooh* and *o* in *lo*.

(v) The *teeth*, which form the outer extremity of the palate.

THE CHIEF KINDS OF SOUNDS.

Vowels.

When the mouth-passage is left open so as not to cause audible friction and *voiced breath* is sent through it, a **vowel** is produced, as the sound of *a* in *father*, of *i* in *pin*.

Pronounce the vowel-sounds in *father*, *fate*, *fat*, *pin*, *met*, *note*, *tool*, *awl*, *pull*, and notice in each case by what movements of the mouth-organs the breath is modified as it passes through.

When two vowel-sounds are blended together so as to form only one syllable, the result is called a **diphthong** (see below).

Consonants.

When the mouth-passage is stopped and then opened, or when it is narrowed so as to cause audible friction to the escaping breath, a **consonant** is produced. There are thus two kinds of **consonants**:

(i) **Stop-consonants** or **Explosives**.

(ii) **Open-consonants**, **Fricatives** or **Continuants**.

(i) **Stop-consonants**. Pronounce the sound *t* in *ten* (not the name of the letter *t*) and you will find that the breath is checked for a moment and then that it comes

out with a kind of *puff* or *explosion*. The sound may be repeated but it cannot be *continued*. Experiment in the same way with the sounds of *p*, *k* in the words *pound*, *kill*, and *d*, *b*, *g* in the words *do*, *bee*, *go*.

(ii) **Open consonants.** Now, pronounce the sound of *f* in *foul* and of *z* in *zeal*, and you will find that the mouth passage is narrowed so as to cause audible *friction*, but that the breath passes all the time and the sounds may be *continued* as long as the breath lasts. In the case of *f* there is a *hissing* sound and in the case of *z* a *buzzing* sound. Experiment in the same way with the sounds of *s* and *v* in the words *sad* and *rat*.

Voice and Breath.

The distinction between *voiced* sounds and *breathed* or *voiceless* sounds has already been noted under the head of *vocal chords* (see above).

Consonants are either *voiced* or *breathed*.

Pronounce the sound of *th* in *thin* and then the sound of *th* in *thine*. You will notice that the position of the tongue with regard to the teeth is the same in each case, but yet the sounds are different. In the case of *th* in *thine* there is a distinct vibration going on in the vocal chords. In the case of *th* in *thin*, the air passes through with a hissing sound, but there is no vibration. All sounds which are produced with this vibration are *voiced* sounds, and those that are not accompanied by vibration are *voiceless*. Experiment in the same way with the sounds of *f* and *v* in *fat* and *vat*, of *p* and *b* in *pat* and *bat*, of *s* and *z* in *seal* and *zeal*.

CONSONANTS CLASSIFIED ACCORDING TO PLACE.

Consonants are also classified according to the parts of the mouth that are used to produce them. The lips, the teeth, the palate, and the point of the tongue are chiefly employed.

Pronounce *b* in *bat* and *p* in *pat* and you will find that the lips are closed before the explosion or puff takes place. *b* and *p* are therefore called *lip-stops*, *b* being *voiced* and *p* *voiceless*.

Pronounce *f* in *fat* and *v* in *vat*. Here you will feel that the lower lip touches the teeth and that the breath passes between them; *f* and *v* accordingly are called *lip-teeth open consonants*, *f* being *voiceless* and *v* *voiced*.

T and *d* are sounded by moving the point or tip of the tongue behind the teeth. They are called *point-stop consonants*, *t* being *voiceless* and *d* *voiced*.

Experiment in the same with *s*, *z* and the two sounds of *th*.

For *nasal* sounds see under **The making of Sounds**.

SOUNDS OF ENGLISH.

1. Single Vowel-Sounds.

There are thirteen single vowel sounds in modern standard English (the phonetic symbol for each is appended):

- i. The sound of *a* in *marry*, *mad*, *lash*. (oe)
- ii. " " *a* in *path*, *father*, *calm*. (aa)
- iii. " " *e* in *met*, *red*, *tell*. (e)
- iv. " " *e* in *mete*, *receive*, *relieve*. (ii)
- v. " " *i* in *pin*, *lip*, *kill*, *hymn*. (i)
- vi. " " *o* (*short*) in *not*, *laurel*, *want*. (o)
- vii. " " *o* (unaccented) in *omit*, *hero*, *pillow*.
(ö, öu)
- viii. " " *o* in *frost*, *fall*, *broad*, *awl*. (ə)
- ix. " " *oo* in *stood*, *full*, *good*. (u)
- x. " " *oo* in *stool*, *rule*, *flew*, *blue*. (uu, uw)
- xi. " " *u* in *but*, *fun*, *love*, *rough*. (a)
- xii. " " *er* (unaccented) in *father*, *martyr*,
pleasure. (ə)
- xiii. " " *er* (accented) in *confer*, *bird*, *earth*.
(æə)

In Northern English and Scotch dialects the following sounds are simple vowel-sounds, whereas in standard or London English they are pronounced as diphthongs (see below under *diphthongs*):

- xiv. The sound of *a* in *Mary*, *airy*, *heir*. (eə)
- xv. " " *a* in *fate*, *say*, *great*. (ei)
- xvi. " " *o* in *note*, *coat*, *toe*. (ou)

NOTE. (a) The sounds numbered (vi) to (x) above are *rounded*.

(b) No. (xii) occurs only in unstressed syllables and is always short. It is sometimes called a *vowel-murmur* or *obscure vowel*.

(c) No. (xiii). In Scotch dialects the *r* is pronounced; *heard* and *word* have the same vowel-sound in standard English but not in Scotch.

DIPHTHONGS.

Diphthongs or compound vowel-sounds may be classed under the heads: *clear*, *obscure*, and *murmur*.

A. Clear Diphthongs.

(i) The sound of *ou*, *ow*: a blend of the sound of *a* in *path*, pronounced short, and the sound of *u* in *pull*. (au)

Ex.: *noun*, *house*, *cow*, *now*, *hough*.

(ii) The sound of *oi*: a blend of the sound of *o* in *pot* or that of *aw* in *paw* and the sound of *i* in *pit*. (oi)

Ex.: *hoist*, *boy*, *convoy*, *toil*.

(iii) The sound of *i* (long): a blend of the sound of *a* in *path* and the sound of *i* in *pith*. (ai)

Ex.: *bite*, *height*, *high*, *fly*, *lie*.

(iv) The sound of *u* (long): a blend of *i* in *pill* and *oo* in *pool*. (iu, ju)

Ex.: *duke*, *eulogy*, *you*, *yew*.

(Note. When sounded forcefully, a slight friction is produced, and the first sound becomes consonantal, like the sound of *y* in *year*.)

NOTE. Two vowels are often written together but only represent a single vowel-sound, e.g., *Caesar*, *bear*, *receive*, etc. These are called **digraphs** or **improper diphthongs**.

B. Obscure Diphthongs.

(v) *o* (long). This is pronounced as pure *o* by Northern English and Scotch speakers, but, as pronounced in standard English, it is really made up of two distinct vowel-sounds, i.e. the sound of *o* in *pot* and the sound of *u* in *put*. A method of proving this is to record the sound in a phonograph and to reverse the instrument. The sound is then uttered backwards and the two elements can be clearly distinguished. (ou)

Ex.: *note*, *snow*, *goat*, *toe*.

(vi) *a* (long as in *mate*). This, again, is a pure vowel sound (= French *é*) in the mouths of Northern English and Scotch speakers, but in standard English it is found to be a blend (approximately) of the sound *e* in *pen* and the sound *i* in *pit*. In vulgar Cockney English it approximates to the long *i* diphthong. (ei)

Ex.: *mate, braid, say, neigh.*

C. Murmur Diphthongs.

These are produced by the almost complete disappearance in normal standard English (though not in North England and Scotland) of the final *r*.

(vii) *-eer* is the *i*-sound in *bit* or the long *e* sound, followed by the vowel-murmur *-er* as in *father*. (iə)

Ex.: *beer, bier, hear, mere.*

(viii) *-are* is the *e*-sound in *men* followed by the vowel-murmur. (eə)

Ex.: *care, fair, there, prayer.*

(ix) *-oor* is the *u*-sound in *pull* or in *rude* followed by the vowel-murmur. (uə)

Ex.: *moor, poor.*

(Note. In the case of *pure* and *sewer*, the consonantal *y*-sound as in *year* precedes the diphthong.)

(x) *-ore* is the *a*-sound in *pall* followed by the vowel-murmur. (əə)

Ex.: *pore, pour, for, oar.*

(Note. By some speakers the vowel-sound in *-ore* is substituted for the vowel-sound in *-ure*. Thus *pure* = *p-yaw-er*. Others omit the murmur in the case of *-ore* and make no difference between *caw* and *core*, *paw* and *pore*.)

The varieties of English vowel-sounds are by no means completed in the above list. The student should analyse the sounds that he himself uses and study the sounds that exist in his own locality.

CONSONANTS.

There are three points to be determined in regard to any given consonant:

- (1) The **organ** or organs by means of which the sound is formed, whether the *glottis* (or mouth of the windpipe), the *throat* (or **back** of mouth), the *palate*, the various parts of the *tongue*, the *teeth*, the *lips*, or by a combination of two or more organs.
- (2) The way in which the **breath** is used in forming them. Under this head we distinguish:
 - (a) *open* consonants, in which the mouth passage is narrowed so as to produce friction, but the breath is allowed to pass continuously, e.g. *s* which is formed by the breath passing between the blade of the tongue and the hard palate (blade-open).
 - (b) *stops* or *explosives* (see p. 39) e.g. *t* is a *point-stop*.
 - (c) *nasal* consonants (see p. 37), e.g. *n* is the nasalized sound of *d* and is called *point-stop-nasal*; *m* is a nasalized *b* and is called *lip-nasal*.
 - (d) *divided* or *side* consonants. sometimes called *liquids*, e.g. the *l*-sound, in making which the tongue forms a partial stoppage, but allows the breath to issue on each side.
 - (e) *trills*, i.e. the *r*-sounds. These are almost non-existent in standard English. The Scotch *r* is formed by the point of the tongue trilling behind the teeth.
- (3) Whether the sound is *voiced* or *breathed* (*voiceless*) i.e. whether the vocal chords be active or passive (see p. 39).

List of Consonantal Sounds.

The following is Professor Sweet's list of the consonants of standard English:

h. Aspirate (or breath-glide): *hard*, *he*, *who*, *uphold*, *aha*; *behold*, *abhor*.

k. Back-stop: *cull*, *cart*, *cut*, *kill*, *quell*, *axe*, *ache*.

- g. Back-stop-voice : *garden, gall, log, gig, egg, auger.*
 ng (ŋ). Back-nasal-voice : *singing, sink, tongue, longer.*
 y (j). Front-open-voice : *yes, union, hallelujah, vignette.*
 t. Point-stop : *ten, tight, too, enter, art, hit.*
 d. Point-stop-voice : *do, did, add, under.*
 n. Point-nasal-voice : *no, knee, own, hand.*
 l. Point-divided-voice : *little, all, hill, field.*
 r. Inner-point-open-voice : *ray, row, rhetoric, rearing, very.*
 th (θ). Point-teeth : *thin, thought, throw, thwart, ether, earth.*
 th (ð). Point-teeth-voice : *then, thither, with, soothe.*
 s. Blade-open : *so, cease, scene, psalm, kiss, quartz.*
 z. Blade-open-voice : *zeal, easy, scissors, cleanse, puzzle.*
 sh (ʃ). Blade-point-open : *she, shred, mission, ocean, nation, fish.*
 zh (ʒ). Blade-point-voice : *measure, seizure, rouge.*
 p. Lip-stop : *peep, happy, stop, lamp.*
 b. Lip-stop-voice : *bet, baby, ebb, amber.*
 m. Lip-nasal-voice : *may, lamb, calm, timber.*
 wh. Lip-back-open : *why, when, which.*
 w. Lip-back-open voice : *we, witch, one, square.*
 f. Lip-teeth-open : *few, fife, phrase, rough, left.*
 v. Lip-teeth-voice : *view, vivid, five, valve.*

Compound Consonants.

tf. This is made up of *t* and the breathed *sh*, as in *church, catch, feature.*

dʒ. This is made up of *d* and the voiced *sh* (*zh* or *ʒ*), as in *John, gin, judge, age, liege.*

SPELLING : WRITTEN WORDS.

A **written word** is a letter or group of letters. To **spell** a word is to *name the letters* with which it should be written. *Spelling* is, however, often used as the equivalent of *writing*.

Spelling or writing is said to be **phonetic** when it

represents exactly the sounds made in speaking. For this purpose it is necessary

- (i) That there should be a sign or letter for each spoken sound.
- (ii) That each sign should stand for only one sound.
- (iii) That, in writing a word, no sound should be omitted nor any unpronounced signs be added.

All these rules are violated in English spelling. Violations of rules (i) and (ii) have been plentifully illustrated in the preceding pages. The words *debt*, *thought*, *black*, *honest*, *knuve*, *hymn*, *receipt*, *whistle*, *island*, *write*, are a few instances of the numerous violations of rule (iii). English spelling is, thus, full of irregularities and inconsistencies. Some words are phonetically spelled, such as *rest*, *not*, *bed*, *if*, *spent*, etc. (mostly short words containing the short *o*, *i*, and *e* sounds), but that is because these vowels have undergone no change since O.E. times. In the great majority of cases the spelling does not represent the pronunciation. This is due to a variety of causes which may be summarised as follows:

- (i) The deficiencies of the **Alphabet**.

Before their invasion of Britain in 449 the English used the *Runic* alphabet. This was in general use among the Teutonic tribes of the continent. Its symbols, called *Runes* (a word meaning *mysteries*, because magical properties were ascribed to them), were originally composed of straight lines, so that they might easily be cut on stone or wood, and Runic inscriptions on stones and crosses are still extant in Scandinavia and Scotland. After their settlement in Britain the English adopted the Latin alphabet, but added to it three of their own runes, the symbols called *wen*, *thorn*, and *eth*. *Wen* or *w* was written *p*; *thorn* was written *þ*, and *eth* was *ð*, like a crossed *d*.¹ In the Transition Period (1066-1400) the sign *ȝ* was also used for a sound like *g* or a guttural *y*.

¹In the oldest English there seems to have been no difference of sound between *thorn* and *eth*. Some MSS. use *ð* in all cases, others *p*. When the sound of *th* in *thing* became different from that of *th* in *the*, *ð* was appropriated to the latter.

O.E. writing, with this alphabet, was nearly phonetic, but under Norman influence, after 1066, enormous changes were produced. In Norman-French the Latin alphabet was also used, with a few variations; but Norman-French writing was not so phonetic, and the letters did not always represent the same sound as in O.E. So there were often two ways of spelling English words, the O.E. way and the N.F. way, and the latter ultimately prevailed.

The following are some of the *consonantal* changes due to N.F. influence:

- (a) *c* before *e* or *i* was sounded like *s*.
- (b) *g* before *e* or *i* was sometimes sounded like *zh* (*j*). French scribes sometimes wrote *gu* to distinguish the back-stop (as in *good*) from the *zh* sound; *guess*, *quest*, *guild* are three survivals of this practice.
- (c) *qu* took the place of *cw*. Thus O.E. *cwicu*, *cwen*, and *cwellan* became *quick*, *queen*, *quell*.
- (d) *v* was used to distinguish the *voiced* sound of *f* from the *voiceless*. In O.E. *f* was used for both.
- (e) *j* was introduced. Initially it always marks a word of N.F. origin, e.g. *judge*, *jest*, *jury*.

Among the *vowel*-changes may be noted:

- (a) *ou*, or *ow* for O.E. *ū*, e.g. *house*, *mouth*, *south*, *town* for O.E. *hūs*, *mūþ*, *sūþ*, *tūn*. The *ou* was diphthongized to its present sound in the sixteenth century.
- (b) *y* (pronounced in O.E. like Fr. *u*) was sounded like O.E. *i*, and was used to form diphthongs.
- (c) Final *e* after an accented syllable, was often not sounded. When it remains in the written word it merely denotes the length of the preceding vowel, e.g. *bone*, *home*. Sometimes it remains after a short vowel, e.g. *come*, *some*.

(ii) Another cause of confusion was the practice adopted after the Renaissance of making N.F. words conform as far as possible in spelling to their Latin originals. Thus the M.E. words *dette*, *doute*, *faut*, *fause*, *vitaille* became *debt*, *doubt*, *fault*, *false* (the *l* in these two words was not sounded until the eighteenth century; cf. Scotch *fause*), *victuals*. The M.E. *īland* (O.E. *igland*) was changed to

island owing to its fancied connection with the Latin *insula* through Fr. *isle*, *île*. For a similar reason M.E. *soverain* was changed to *sovereign*.

(iii) Our spelling has been pretty well fixed since the Authorized translation of the Bible in 1611, but the pronunciation has changed considerably since that time. A reference to the poets of the seventeenth and eighteenth centuries will show, for instance, that *aches* was formerly pronounced as a word of two syllables, that *obliqu'd* rhymed with *besieg'd*, *serve* with *starve*, *Nile* with *soil*, *tea* and *sea* with *way*, *war* with *are*, *none* with *own*, *great* with *complete*, etc.

ACCENT.

Emphasis is the utterance of one word in a sentence with more force than the rest to give prominence to the idea which it conveys.

Accent is a stress laid upon one syllable of a word of two or more syllables, as *ténder*, *míserý*, *indécént*. Words of several syllables may have two or even three accented syllables, as *démocráttical*, *latítúdinárian*.

In English two systems of accentuation have been at work, the Teutonic or genuine English, and the French. The characteristic tendency of Teutonic accentuation is to throw the stress upon the root-syllable of a word, and leave the inflexions and formative syllables unaccented, as *love*, *lover*, *loveliness*. In French the accentuation naturally, in the first instance, followed that of Latin, which was not etymological but rhythmical, so that the accent often shifted its position with an alteration in the number of the syllables, falling on the penult (or last syllable but one) if it was long, or on the ante-penult (or last syllable but two) if the penult was short. Hence in old French *pastor* became *pâtre*, *pastórem* became *pasteúr*. The omission of final syllables of inflexion in French often left the accent on the last syllable, even when that was not the root-syllable. Thus *virtútem* became *virtú*; *civitátem* *cité*.

When such words first passed from French into English they naturally had their French accent, as *distánce*, *contrée* (country), *manére* (manner); *soláce*, etc. In Spenser we still find *progréss*, *succóur*, *uságe*, *bondáge*, etc. Most of these adopted words, however, have been affected by the English accentuation, which tends to keep the accent away from the last

syllable. In words of French or Latin origin, and of more than two syllables, there is a tendency to throw the accent back on to the ante-penult, as in *monopoly*, *geography*. Thus we now say *advertisment* (not *advertisment*), *théâtre* (not *theadre*), etc. French derivatives ending in *-ade*, *-ier* or *-eer*, *-ee*, *-oon*, *-ine* or *-in*, keep the accent on the last syllable. So also do adjectives which are seemingly taken from Latin with the simple rejection of the final syllable, as *benign*, *robust*, *humane*, *polite*. The natural weight of the syllable has of course to be taken into account. Compare, for example, *concentrate* and *remonstrance*; *cosmogony* and *declension*, *beneficent* and *benefactor*. There is also a tendency to accentuate the root-syllable of the definite word in a compound, as *allegory*, *melancholy*. Words which have been adopted without alteration from foreign languages keep their original accent, as *torpédo*, *coróna*, *octavo*.

The influence of accent upon the etymological changes of words has been very important. When one syllable is made prominent, those adjacent to it, especially if short and unimportant in themselves, are pronounced carelessly, and frequently get dropped altogether. Thus we get *bishop* from *episcopus*, *reeve* from *gerefa*, *sample* from *example*. English has thus lost most of its syllabic suffixes.

VOWEL-CHANGES IN WORDS.

The *vowel-changes* in words are of two kinds: (1) those affecting *stressed* syllables, and (2) those affecting *unstressed* syllables.

(1) The changes affecting *stressed* syllables are:

(a) **Shortening.** This usually takes place before two or more consonants or before a dental; e.g. *slæpte*, *brēoste*, *dēad*, *lætan* have become *slept*, *breast*, *dead*, *let*.

(b) **Lengthening.** This takes place in the final vowels of monosyllables, as in the pronouns *he*, *me*, *we*; and in stressed vowels followed by a single consonant or by such combinations as *ld*, *nd*, etc., e.g. *macian*, *fēld*, *findan* have become *make*, *field*, *find*.

(c) **Contraction.** This takes place when a stressed and an unstressed syllable are blended into one, e.g. *lawerce*, *frēond* = *lark*, *friend*; or when two words are united in a compound, e.g. *do off* = *doff*.

(2) The changes affecting *unstressed* syllables are:

(a) **Syncope**, or loss within a word. This takes place in the endings of words, e.g. *lordēs* = *lord's*, *shourēs* = *showers*, *henēs* = *hence*. Examples of the same process in particular words are *mint* (*mynet*), *Scotch* (*Scotisc*), *damsel* (*demoiselle*), *comrade* (*camarade*).

(b) **Aphaeresis**, or loss of vowel at the beginning of a word. Thus *born* (*iboren*), *squadron* (*escadron*), *stranger* (*estrangir*).

(c) **Apocope**, or loss of final vowel. Nearly all the final *e*'s of Mid. E., whether inflectional or not, have disappeared, though they are often retained in the written form after a long vowel. Thus Chaucer's *yongē*, *sonnē*, *ullē*, *bestē*, *werrē* have become *young*, *sun*, *all*, *best*, *war*. In *rise*, *wide*, *time*, *ride*, the *-e* is retained to mark the long vowel.

CONSONANTAL CHANGES IN WORDS.

The most general changes affecting consonants are (1) the **shifting** of voiceless to voiced consonants, e.g. *th* (þ) to *th* (ð) and *s* to *z*, (2) the **vocalisation** of *g* and *h* (*gh*), e.g. *enough* (*genóh*), *high*, *light*, etc., (3) **palatization**, seen in the change from O.E. *c* (*k*) to *ch* (*tʃ*), e.g. *child* (*cild*), *cheek* (*ceace*), *churl* (*ceorl*); O.E. *cg* to *dge* (*dz*), e.g. *bridge* (*brycg*), *midge* (*mycg*); O.E. *sc* to *sh* (*ʃ*) e.g. *ship* (*scip*), *shield* (*scild*), etc.

The changes affecting a more limited number of words are:

(a) **Assimilation**. Sometimes the assimilation is complete, as in *gossip* (= *god-sib*), *accede* (= *ad-cede*), *Lammis* (= *hlaf-mæsse*). Sometimes it is partial, as when a labial becomes a dental before a dental, e.g. *ant* (*æmte*), or a dental becomes a labial, e.g. *hemp* (*henep*).

(b) **Metathesis**, or change of position taking place within the word, e.g. *grass*, *wasp*, *bright*, *third* from O.E. *brīd*, *gærs*, *woer*, *beorl*, *thrid*.

(c) **Substitution**. *l* sometimes replaces *r*; compare *Sally* and *Sally*, *marble* and M.E. *marbre*; or *d* replaces *th*, e.g. *could* (*cude*), *fiddle* (*fiðele*); or *f* replaces the guttural *h*, as in *laugh*, *cough*, *rough*, etc.

(d) **Ecthlipsis**, or loss of a consonant. *W* is no longer sounded in *sword*, *write*, nor *b* in *lamb*, *climb*, etc., nor *k* in *knave*, *knee*, etc. *H* is dropped in Cockney dialect. *Adler* was formerly *nadder*. The loss of *t* in *castle*, *fasten*, etc., may be explained by assimilation.

(e) **Addition**, i.e. the insertion of consonants where they did not originally belong, e.g. *r* in *groom* (*guma*), *corporal* (Fr. *caporal*); *n* in *nightingale* (*nihtegale*), *nickname* (*ekename*), *nawl* (*ewt*). [The last two cases are generally explained as due to the wrong division of *an-ekename*, *an-ewt*.] *P* in *empty* (*oemtig*), *glimpse* (*glimsen*). So *t* has been added after *s* in *against*, *amidst* (*amidles*), etc., and *d* after *n* in *sound* (*soun*) and *bound* (*boun*, "ready").

EXERCISES.

1. Criticise the statement that a consonant is "a sound which cannot be pronounced by itself."

2. Show that the English Alphabet is redundant, defective, and inconsistent.

3. Give examples of words that are not spelt uniformly by standard authors (e.g. *programme*, *judgment*, *rhyme*, etc.).

4. Show which of the following words contain true diphthongs, and give the phonetic symbol for each:

Peace, *aerated*, *co-operate*, *pew*, *reopen*, *oily*, *weapon*, *axiom*, *parliament*, *aisle*, *howl*, *height*, *fair*, *wise*, *endear*, *love*, *aloud*, *both*, *ear*, *neuter*, *ideal*, *cruise*.

5. Pronounce the following phonetically transcribed words and give their ordinary spelling:

naerou, *bitəli*, *stragliŋ*, *laitli*, *tjuwʒdi*, *wans*, *nainɪ*, *mənɪŋ*, *pjuwplz*, *laɛŋgwɪdʒ*, *bikoz*, *krieɪfən*, *san/ain*, *pleis*, *eloukwent*, *faɪərɪŋ*, *meloud*, *aespekt*, *smaɪlz*, *swijt*.

6. The following are phonetic transcripts of Shakespeare's *As You Like It*, Act II. Sc. 1, ll. 12-18, and *Merchant of Venice*, Act IV. Sc. 1, ll. 178-183, as read by a Northerner. See whether your pronunciation agrees with his, and if not, in what respects it is different:

(i) *Swijt aar ðə iusiz ov œdversite*
Hwɪt¹ laɪk ðə tɔd aɡli œnd venəmas

¹ The "Association Phonétique" have adopted the inverted *w* (*ɹ*) to represent the Northern pronunciation of *wh*.

Weers jet a prefas dʒuʊəl in hiz hed ;
 (End ðis aur laif egzempt from pablik hənt
 Faɪndz tapz in tri:z, buks in ðe rənɪŋ bruks,
 Sɜ:mənz in stɔ:nz ənd gud in evri pɪp.
 Aɪ wud not tʃeɪndʒ it.

- (ii) ðe kwəlɪtɪ ov mə:si iz not streɪnd,
 It drəpeɪ əz ðe dʒɛntl reɪn frəm he:vən
 əpən ðe pleɪs beɪnɪʃ ; ɪt iz twaɪs blest,
 ɪt bleseɪ hɪm ðæt gɪvz ənd hɪm ðæt teɪkz.
 Tɪz məɪtɪəst ɪn ðə məɪtɪəst ; ɪt be:kənz
 ðə prəʊəd mənɜ:k betər ðən hiz kraʊn.

7. "The omission of final syllables of inflexion in French often left the accent on the last syllable, even when that was not the root-syllable. When such words passed from French into English they naturally had their French accent." Point out instances of such words in the following quotations :

- (i) "And bathed every veyne in swich licour,
 Of which vertu engendred is the flour."
 (ii) "So priketh hem nature in hir corages."
 (iii) "For he had power of confessioun."
 (iv) "Ful many a fat partrich hadde he in mewe."
 (v) "Wel coude he fortunen the ascendent
 Of his images for his pacient."
 (vi) "At sessionis ther was he lord and sire."

8. Compare the following words with their corresponding forms in O.E. or M.E. (use an Etymological Dictionary for the purpose), and explain clearly the nature of the changes in spelling or pronunciation which they have undergone :

Lord, willow, either, else, bishop, scorn, sledge, choose, orchard, handicraft, aunt, gospel, ask, aspen, murder, spider, auger, thong, Christmas, ring, cartridge, bramble.

PART II.

ETYMOLOGY OR THE STUDY OF WORDS.

CHAPTER II.

PARTS OF SPEECH.

Etymology is that division of grammar which deals with separate words.

It treats of

- (1) Their **classification** into groups.
- (2) Their **inflexions** or the varieties of form which they undergo to mark changes in their grammatical relations.
- (3) Their **Composition** and **Derivation**, or modes in which they are formed out of simpler constituent elements.

PARTS OF SPEECH.

Words are distributed into the following eight classes, called **Parts of Speech** :

- | | |
|---|--------------------------|
| 1. Noun-Substantive
(usually called Noun). | 4. Verb . |
| 2. Noun-Adjective (usually
called Adjective). | 5. Adverb . |
| 3. Pronoun . | 6. Preposition . |
| | 7. Conjunction . |
| | 8. Interjection . |

SHORT DEFINITIONS.

A **Noun** (Latin *nomen*, 'name') is a word used as a name for something, as 'Bird,' 'James.'

An **Adjective** (Latin *adjectivus*, 'that may be joined to') is a word used with a noun to describe, to limit as to quantity or number, or to indicate that for which the noun stands, as '*Tall men*'; '*Three birds*'; '*This book*.'

A **Pronoun** (Latin *pro*, 'for,' *nomen*, 'name') is a word used instead of a noun, as '*I see*'; '*He runs*'; '*Who spoke*.'

A **Verb** (Latin *verbum*, 'word') is a word which tells something about some person or thing, as '*Lions roar*.'

An **Adverb** (Latin *ad*, 'to,' *verbum*, 'word') is a word which shows how an action, state, or quality is modified or limited, as '*He writes well*'; '*John came yesterday*'; '*I am very tired*.'

A **Preposition** (Latin *prae*, 'before,' *positus*, 'placed') is a word which, when placed before a noun or a pronoun, shows some relation in which some thing, or some action or attribute of a thing, stands to something else, as, '*A cloud in the sky*'; '*Come to me*'; '*Fond of play*.'

A **Conjunction** (Latin *con*, 'together,' *jungo*, 'join') is a word which joins together words which have a common relation to some other word, or sentences which have a mutual relation to each other, as '*We eat bread and meat*'; '*He heard the noise, but sat still*'; '*Though he is rich, he is humble*.'

An **Interjection** (Latin *inter*, 'between,' *jactus*, 'thrown') is a word which expresses some feeling or emotion, but has no grammatical relation to other words, as '*Oh!*' '*Alas!*'

DOUBLE PARTS OF SPEECH.

Besides the eight Parts of Speech given above there are four kinds of words which combine the functions of two Parts of Speech. These are:

(1) The **Participle**, which combines the functions of a verb and an adjective, and may therefore be called **verbal adjective**.

"I heard the sound of *hurrying* feet."

Hurrying is an adjective because it qualifies the noun *feet*. It is also a verb, because it is part of the verb *hurry*, and describes an action.

(2) The **Gerund**, combining the functions of a verb and a noun.

"You will gain nothing by *hurrying*."

Hurrying is a noun, being governed by the preposition *by*, and a verb, because it is part of the verb *hurry*, and describes an action.

(3) The **Infinitive**=Verb and Noun.

"It is bad for old people *to hurry*."

Here the infinitive mood of the verb is the subject of the verb *is bad*.

(4) The **Relative or Conjunctive Adverb**=Adverb and Conjunction.

"My heart leaps, *when* I hear the sound."

Here *when* is an adverb modifying the verb *hear*, and a conjunction because it connects the statement, "My heart leaps," with the statement, "I hear the sound."

PARTS OF SPEECH, PRIMARY AND SECONDARY.

These Parts of Speech have not at all times been equally essential elements of language. They do not stand upon the same level, some being *primary*, others *secondary*.

The cardinal elements of every sentence are the Subject and the Predicate. For the expression of these we get the *primary* Parts of Speech, namely, the **Substantive (Noun and Pronoun)** and the **Verb**.

In the secondary rank come the **Adjective**, which limits or modifies the Substantive, and the **Adverb**, which limits or modifies the Verb.

The adverb, in course of time, was developed into the **Preposition** and the **Conjunction**.

Adverbs, Prepositions, and Conjunctions were originally for the most part nothing more than *Cases of Nouns and Pronouns*, which, being restricted in practice to particular uses, hardened into separate Parts of Speech.

NOTIONAL AND RELATIONAL WORDS.

Words are divisible into **Notional Words** and **Relational Words**.

Notional Words are those which present to the mind a distinct conception of some thing, or of some action or attribute of a thing. To this class belong **Nouns, Qualitative Adjectives, and Verbs.**

Relational Words bring things before our minds, not by naming or describing them, but by indicating their relations to other things. The most important words of this class are the **Substantive Pronouns**, and the **Quantitative and Pronominal Adjectives**. Thus *Thou* or *He* brings a person before the mind by indicating his relation to *Me*.

Adverbs are partly *notional* (as *wisely, brightly*), partly *relational* (as *now, thus, whence*). **Prepositions and Conjunctions** are only relational, the former with respect to *things*, the latter with respect to *thoughts*.

It thus appears that Substantives and Adjectives admit of the following classification :

- | | | |
|--------------|---|--|
| Substantives | { | 1. Notional (Nouns).
2. Relational (Substantive Pronouns). |
| Adjectives | { | 1. Notional (Qualitative Adjectives).
2. Relational (Quantitative and Pronominal Adjectives). |

Both Verbs and Adjectives express notions of the actions and attributes of things. Verbs *assert* the connection of the thing and its action or attribute ; Adjectives *assume* this connection. To borrow a metaphor from Mechanics, the Verb is a *Dynamic Attributive*, the Adjective is a *Static Attributive*.

IMPERFECT SEPARATION OF THE PARTS OF SPEECH IN ENGLISH.

In English the same word (that is to say, the same combination of letters) often belongs to more than one Part of Speech. Thus *iron* is a noun in 'A piece of *iron*,' an adjective in 'An *iron* tool,' and a verb in 'The laundresses *iron* the shirts'; *early* is an adjective in 'The *early* rose,' an adverb in 'He came *early*.'

This is mainly due to the fact that in English *roots stripped of inflexions* often do duty for *words*. A *root-word* like *love* is not in itself either *noun* or *verb* and may be used as either. But the

same freedom does not exist in the case of words like *weaken*, *blithesome*, *strengthen*, in which roots have been differentiated into Parts of Speech by means of formative elements.

It will be shown in the Syntax how the functions of nouns, adjectives, and adverbs are often sustained by combinations of words forming **clauses** or **phrases**; but only a *single word* can properly be said to be a **noun**, **adjective**, or **adverb**.

INFLEXION

Inflection (Latin *inflectere*, 'to bend') is a change made in the form of a word either to mark some modification of the notion which the word stands for, or to show the relation of the word to some other word in the sentence.

Inflection is now of two kinds.

1. Some inflections consist in **the addition of certain letters** to a word, as *book*, *books*; *pant*, *panted*. What is thus added is called a **suffix** (Latin *suffixus*, 'fixed on'). These suffixes were once significant words, but gradually lost their full form and meaning.

2. Some inflections (in certain verbs) consist in **a change in the vowel sound**, caused by first doubling a root syllable, and then blending the two sounds together, as in *fight*, *fought*; *find*, *found*.

3. The addition of a suffix often caused **the vowel** of a preceding syllable to be **weakened** (compare *nation* and *national*, *vain* and *vanity*). This change often remained when the suffix was lost, as in *man*, *men*; *feed*, *fed*. What we thus get is only a spurious inflection.

Nouns and **Pronouns** are inflected to mark **Gender**, **Number**, and **Case**. Inflection for **Case** (singular and plural) is called **Declension**.

Adjectives and **Adverbs** are inflected to mark **Degree**. This inflection is called **Comparison**.

Verbs are inflected to mark **Mood**, **Tense**, **Number**, and **Person**. This inflection is called **Conjugation**.

Prepositions, **Conjunctions**, and **Interjections** are not inflected.

That portion of a word which it has in common with other words that relate to the same notion is called the **Root**.

The **Stem** (or **Crude Form**) of an inflected word is that portion of the word upon which the inflections are based.

The **Stem** of a word should properly consist of the root modified by some suffix or letter-change into a noun or verb ; and on this stem the grammatical inflexions should be based. Thus in Latin the root *am* is made into the verb-stem *ama-* and the noun-stem *amor-*. In English *digger* and *ditch* are both **stems** formed from the root *dig*. But in modern English, in a great number of instances, stems have been so worn down that they no longer differ from roots.

Some writers of authority restrict the term Inflexion to those changes which constitute Declension and Conjugation.

ENGLISH AN UNINFLECTED LANGUAGE.

Greek, Latin, Gothic, Old English were highly inflected languages, *e.g.*

Latin : *Gladio occidebatur* = He was being killed by the sword.

Gothic : *Hausidedup þatei qipan ist : augo und augin* = "Ye have heard that it hath been said 'An eye for an eye.'"

Modern English is almost uninflected. It has only one case-inflexion for nouns, adjectives are no longer inflected for gender, number, and case, and the personal inflexions of verbs are now reduced practically to one.

There are three important results of this loss of inflexion in English.

(1) Prepositions are used instead of case-endings and auxiliary verbs instead of verbal inflexions.

(2) The order of words in a sentence has become more or less fixed. The order of words in a Latin sentence may be varied for the purpose of emphasis. Thus

"*Venator interfecit leonem*"

may be arranged in six different ways without change of meaning, because the inflexions are sufficient to show the relation of the words to each other. But

"The hunter slew the lion"

can be arranged in only one order.

(3) One part of speech may be used for another, because in most cases there is nothing in the form of a word to indicate its function.

Nouns may be used as adjectives : a *paper* kite, the *harbour* lights.

Or as verbs : *Paper* the walls. It is wrong to *harbour* a criminal.

Adjectives may be used as nouns and take a plural sign : *Hardy annuals*, *tights*, *smalls*, social *inferiors*, soiled *goods*.

Nouns may be used as adverbs : I don't care a *straw*. He went *home*. He looked *daggers* at me.

EXERCISES.

1. Classify the Parts of Speech under the two heads: Inflexional and non-inflexional.

2. Form sentences in which the following words are used as different Parts of Speech: *While, past, outside, rank, double, fancy, time, speed, near, close.*

3. Form a sentence which shall contain all the eight Parts of Speech, and point out which is which.

4. What is the Part of Speech in which each *italicised* word is used in the following sentences:

(1) The *red* signal is out. Heat the poker *red* hot. *Red* is our party-colour.

(2) *That* is the way to do it. Don't touch *that* paper. I saw *that* all was over. I don't care *that* for your remarks. There is a '*that*' missing in your sentence.

(3) *All* is over. We were *all* anxiety to hear his news. *All* the town will soon know it.

(4) *Ill* news flies apace. That is an *ill*-bred child. You are safe from every *ill*.

"*Ill* fares the land, to hastening *ills* a prey,
Where wealth accumulates and men decay."

(5) "*Worth* makes the man." Your penitence is little *worth*. "*Woe worth* the chase!" These books are *worth* nothing.

(6) Some say that might is *right*. We should all strive to *right* the wrong. He pursued the *right* course. He ran *right* round the corner.

(7) The *worst* is yet to come. He is the *worst* speller in the class. Let us try to *worst* our foes. This is the *worst*-served meal I have ever had.

(8) Your *subject*-matter is good. Loyalty becomes a *subject* of the king. You must learn to *subject* your will to a higher one.

(9) "*Home*, sweet home!" This is a *home*-bound ship. You are a regular *home*-bird. It is time to go *home*.

(10) The driver tried to *back* his horse. The *back* seats are full. His *back* was nearly broken. "Come *back*, come *back*, Horatius!" Did you *back* the winner?

CHAPTER III.

THE NOUN: CLASSIFICATION.

NOUNS are divided into two principal classes:

1. Common Nouns.
2. Proper Nouns.

I. COMMON NOUNS.

A **common noun** (Latin *communis*, 'shared by several') is a word that is the name of each thing out of a class of things of the same kind, as *horse*, *stone*, *city*, or of any portion of a quantity of stuff of the same sort, as *wheat*, *iron*, *water*.

A common noun is so called because the name belongs *in common* to all the individual things in the class, or to all the portions into which the whole quantity of stuff may be divided.

A common noun distinguishes what belongs to some class or sort from everything which does not belong to it. Thus the name *horse* distinguishes that animal from all other sorts of things, but does not distinguish one horse from another.

Common Nouns are subdivided into:

1. Ordinary Class Names.
2. Collective Nouns.
3. Abstract Nouns.

An **Ordinary Class Name** is one that belongs to each individual of a class, or to each portion of some sort of material, as *horse*, *tree*, *water*, *marble*. Names of materials are used in the plural when different sorts of the material are spoken of, as 'teas,' 'sugars,' etc.

A **Collective Noun** is one which in the singular stands for one collection of several individual things, as *herd*, *multitude*. In the plural it stands for several such *collections*.

An **Abstract Noun** is the name of a quality, action, or state, as *hardness*, *running*, *growth*, *sleep*. As **Arts** and **Sciences** are in fact *processes of thought and action*, their names are **Abstract Nouns**, as *astronomy*, *logic*, *grammar*.

Abstract nouns are derived from adjectives (as *hardness* from *hard*), from verbs (as *growth* from *grow*), or from nouns that denote a function or state (as *priesthood* from *priest*, *widowhood* from *widow*). The infinitive mood is often used as an abstract noun.

That which is denoted by an Abstract Noun has no independent existence, but is only *thought of* by itself, the quality being 'drawn off' (Latin *abstractus*) in thought from that to which it belongs.

An abstract noun is a common noun, because it stands for *every instance* of the quality or action that it denotes.

Abstract nouns are sometimes used in the *concrete* sense, that is, standing for that which possesses the quality which they denote. Thus *nobility* frequently means the whole body of persons of noble birth; *youth*, the whole class of young people. Compare the double sense of *witness*, *relation*, *painting*, *sculpture*, *nature*, *vision*, etc.

There is a class of nouns which are sometimes confounded with abstract nouns, and which in reality do not differ from them very widely. These are *Significant* (or *Connotative*) *General Names*, such as *Space*, *Time*, etc.

Common nouns are *significant*. They not only *denote*, or mark out the objects to which they are applied, but also *connote*, or *note at the same time*, the whole combination of marks or attributes, through their possession of which the various individuals named by the common noun are grouped into one class.

II. PROPER NOUNS.

A **Proper Noun** is a word used as the name of some particular person, animal, place or thing, as *John*, *London*, *Bucephalus*, *Excalibur*. The word *proper* (Latin *proprius*) means *own*. A *proper name* is a person's or thing's **own name**.

Proper nouns are written with a capital letter at the beginning.

Proper nouns, as *such*, are not now significant. Even if the name, considered merely as a word, has a meaning, it is not applied to the object which it denotes in consequence of that meaning. *Margaret* means *pearl*, but it is not implied

that a person called *Margaret* has *pearly* qualities. Many proper names, however, such as *Snowdon*, *Blackwater*, *Newcastle*, were at first *descriptive*, as was in fact also the case with names of persons, which, if not actually descriptive, had a prophetic or optative character.

Proper nouns are sometimes used like common nouns, when they denote classes or collections of persons grouped together, because they resemble each other in certain attributes that marked some individual, as if we say of a poet, 'He was the Homer of his age,' or of a strong man, that he is 'a Hercules,' or speak of 'the Howards,' meaning philanthropists like Howard.

When a proper name belongs to several persons, it may be used in the plural, but is still a proper name, as 'the *Georges*,' 'the *Caesars*.'

EXERCISES.

1. Classify the nouns in the following passages under the heads: (a) Ordinary class names, (b) Collective nouns, (c) Abstract nouns, (d) Proper nouns, and (e) Proper nouns used like Common nouns.

- (1) "Then the progeny that springs
From the forests of our land,
Armed with thunder, clad with wings,
Shall a wider world command.
Regions Caesar never knew,
Thy posterity shall sway."
- (2) "The clash of arguments and jar of words,
Worse than the mortal brunt of rival swords,
Decide no question with their tedious length
(For opposition gives opinion strength)."
- (3) "Deem not devoid of elegance the sage,
By Fancy's genuine feelings unbeguiled,
Of painful pedantry the poring child,
Who turns, of these proud domes, th' historic page,
Now sunk by Time, and Henry's fiercer rage."
- (4) "The true state of every nation is the state of common life. The manners of a people are not to be found in the schools of learning or the palaces of greatness, where the national character is obscured or obliterated by travel or instruction, by philosophy or vanity; nor is public happiness to be estimated by the assemblies of the gay or the banquets

of the rich. The great mass of nations is neither rich nor gay; they, whose aggregate constitutes the people, are found in the streets and the villages, in the shops and farms; and from them, collectively considered, must the measure of general prosperity be taken."

(5) "There can be no doubt that the mere size of the States and Governments of the present age exercises a deadening effect on the minds of individuals. As the vastness of London produces inertia in civic affairs, so, too, the great Empires tend to deaden the initiative and boldness of their subjects. Those priceless qualities are always seen to greatest advantage in small states like the Athens of Pericles, the England of Elizabeth, or the Geneva of Rousseau; they are stifled under the pyramidal mass of the Empire of the Czars; and as a result there is seen a respectable mediocrity, equal only to the task of organising street demonstrations and abortive mutinies. It may be that in the future some commanding genius will arise, able to free himself from the paralysing incubus, to fire the dull masses with hope and to turn the very vastness of the government machine into a means of destruction. But, for that achievement, he will need the magnetism of a Mirabeau, the savagery of a Marat and the organising powers of a Bonaparte."

2. Give the Collective nouns used to describe groups of the following individuals: Magistrates sitting in court, the clergymen connected with a cathedral, people interviewing a minister, the ministers of state, people at a theatre, people in church, the deacons of a church, pigs, draught-oxen, recruits, the Powers of Europe, the reporters of a newspaper

3. Explain what we mean when we speak of anyone as a Croesus, a Maecenas, a Rupert, a Jonah, an Abigail, a Benedict, an Adonis, a Nimrod, a Bayard, a Jehu, a Roscius, a Quixote, a Gallio, a Mrs. Harris, a Squeers.

4. "Many place-names, such as Snowdon, Newcastle, etc., were originally descriptive." Find other examples.

5. "Many names of persons, if not actually descriptive, had a prophetic or optative character," *e.g.* Margaret (= a pearl), Armstrong, Septimus, Prudence, etc. Find other examples.

6. "Abstract nouns are sometimes used in the *concrete* sense, that is, standing for that which possesses the quality which they denote," e.g. "Now all the *youth* of England are on fire."

Use the words *relation, sculpture, vision, poetry, resolution, government, nobility, charity*, to illustrate this statement.

7. Write the Abstract nouns corresponding to the following adjectives: Covetous, impious, accurate, discreet, splendid, gallant, unable, supreme, proper, neutral, sober, squalid, double, likely, solid, replete, domestic, ample, solemn, perpetual.

8. Write the Abstract nouns corresponding to the following nouns: Protector, president, major, baronet, chaplain, serf, mayor, abbot, private, thrall, secretary, captain, martyr, priest, pope, marquis, canon, peer, curate, sheriff.

9. State what nouns we get from the following names (a) of persons: Lord Brougham, Cicero, Epicurus, James II. (Lat. Jacobus), Mausolus, Simon Magus; (b) of places: Corinth, Bayonne, Oporto, Holland, Cambrai, India.

10. Give the verbs to which the following Abstract nouns correspond: Retention, contempt, absolution, elision, concession, reversion, inscription, redundancy, acquisition, coalition, competition, reverence, abstinence, secession, conjunction, declension, adhesion, redemption, abolition, implication.

CHAPTER IV.

THE NOUN: ITS INFLEXIONS.

I. GENDER.

Inflexions of Nouns.

NOUNS are inflected to mark Gender, Number, and Case, though these distinctions are not always marked by inflexion.

Gender.

Living beings are divided into two classes or *sexes*, the **male sex** and the **female sex**, the individuals in the one

sex corresponding to those in the other. Things without life are not of either sex. Thus all things are arranged in three classes—**things of the male sex, things of the female sex, and things of neither sex.**

In like manner, nouns are divided into three classes or sorts called **Genders**, which correspond to the three classes of things just mentioned. These are the **Masculine Gender**, the **Feminine Gender**, and the **Neuter Gender**. *Gender* comes from the Latin *genus*, 'a kind or sort.'

The name of anything of the **male sex** is called a **masculine noun**, or a noun of the **masculine gender** (Latin *masculus*, 'belonging to a male').

The name of anything of the **female sex** is called a **feminine noun**, or a noun of the **feminine gender** (Latin, *feminus*, 'belonging to a female').

The name of anything of **neither sex** is called a **neuter noun**, or a noun of the **neuter gender** (Latin, *neuter*, 'neither').

Man, king, father, horse, cock, bull, James, are masculine nouns.

Woman, mother, mare, hen, cow, Mary, June, are feminine nouns.

Stone, tree, house, London, are neuter nouns.

In the case of animals and young children we often take no account of the sex, but refer to them by means of *neuter pronouns*.

It is only in modern English, however, that this simple classification is observed. In Latin, Greek, French, and other languages the names of many things which do not belong either to the male or to the female sex are either masculine or feminine. When this is the case, gender ceases to answer (except partially) to any *natural* distinction, and becomes merely *grammatical*, though originally, no doubt, based upon a real, or fancied, natural distinction. A noun is known to be masculine (or feminine), not by its denoting a thing of the male (or female) sex, but by its having associated with it adjectives and pronouns with masculine (or feminine) terminations. This arbitrary, or merely grammatical gender has disappeared from modern English. In O.E. the genders were to a great extent merely grammatical or arbitrary, as in Latin. Even *wif* (woman) was neuter.

The names of animals sometimes do not indicate their sex as *sheep, bird, hawk, bear, mouse, raven, swan, dove*. Also various names of persons, as *parent, spouse, servant*, etc. Such nouns are said to be of common or undetermined gender.

Some masculine nouns (as *horse, dog*), and some feminine (as *duck, goose*), are often used to denote either sex.

But in poetry, fables, or lively narratives, animals are treated as male and female, even when the name is of common gender, with a general tendency to consider the larger and fiercer animals as male, and the gentler and more timid as female.

Personification.

Things without life are often **personified**, or spoken of as if they were living beings of the male or female sex. Accordingly masculine and feminine pronouns are used in speaking of them.

Thus the Sun, Time, Day, Death, rivers, winds, mountains, the ocean, the seasons, the stronger passions (as Fear, Anger, Despair), actions connected with strength or violence (as Murder, War, etc.), are spoken of as male persons.

The Moon, the Earth, Virtue, Night, a ship, countries and cities—such as Europe, England, Paris—Night, Darkness, the Arts and Sciences, most abstract conceptions, as Nature, Liberty, Charity, Victory, Mercy, Religion, etc., the Soul, the gentler emotions, etc., are spoken of as female persons.

Reverse of Personification.

The reverse of Personification is seen in the application of the name of a quality to a person or thing. In Personification a quality is spoken of as a person, as

“Pale *Melancholy* sat retired.”

“*Hope* smiled and waved her golden hair.”

“*Love* framed with *Mirth* a gay fantastic round.”

But in the process referred to above, a person is designated as if he were the quality incarnate, as

My father was goodness itself.

The new president is a great success.

The following examples are from Shakespeare:

“th’ *expectancy* and rose of the fair state” (said of *Hamlet*).

“You, *enchantment*,

Worthy enough a herdsman.”

(*Polixenes* to *Perdita* in *Winter’s Tale*.)

"Ancient damnation ! O most wicked fiend !"
(Juliet, of her nurse, in *Romeo and Juliet*.)

"Now, good Lafeu,
Bring in the admiration." (All's Well, etc.)

"Go, tenderness of years ; take this key."
(*Love's Labour Lost*.)

In *Paradise Regained* Satan, disguised as an old man, is described as "bowing low his grey dissimulation."

Sex and Gender.

Sex is a distinction between *things*, not between *names*. **Gender** is a distinction between *names*, not between *things*. It is therefore wrong to speak of the *masculine sex* or the *male gender* : to speak of a man as a *masculine being*, or to talk of *things* being of the masculine or feminine gender. *Things* may be of the male or female *sex*, but only *words* can be of the masculine, feminine, or neuter *gender*.

Modes of denoting Gender.

The sex of living beings is indicated in three ways :

First **Male**.—Quite different words are used, as :

Masculine.	Feminine.	Masculine.	Feminine.
Chelior	maid or spinster	Horse	mare
Boar	sow	Husband	wife
Boy	girl	King	queen
Brother	sister	Lord	lady
Buck	doe	Man	woman
Bull	cow	Milter	spawner
Bullock or } steer }	heifer	Monk or friar	nun
Cock	hen	Nephew	niece
Colt or foal	filly	Papa	mamma
Dog	bitch	Ram or wether	ewe
Drake	duck	Sir	madam
Drone	bee	Sire	dame or dam
Father	mother	Sloven	slut
Gander	goose	Son	daughter
Gentleman	lady	Stag	hind
Hart	roe or hind	Uncle	aunt
		Wizard	witch

Man (like the German *Mensch*) was formerly used of the female as well as of the male. We see this in the compound *woman*, a modified form of *wimman*—i.e. *wifman*. The vowel sound of the first syllable is still preserved in the plural, *women*.

Maid, in Chaucer's time was applied to a grown-up person of either sex. Thus, "I wot well that the apostle was a maid." *Girl* (a diminutive of the Low German *gōr*) once denoted a young person of either sex. Thus Chaucer (*Prol.* 664), "The yonge *gurles* of the diocise." In *Piers Plowman*, i. 29, Lot's sons are spoken of as "*gerles* that were *churles*."

Father means 'one who feeds'; from the same root as *fee-d* and *fa-t* (compare *pa-ter* and *pa-sco*). *Mother* is from a root *ma*—'bring forth' (*Morris*). *Daughter* (Gr. *θυγάτηρ*) meant originally 'milk-maid.' The root is the same as in *dug*. *Brother* signifies 'one who bears or supports' (*Fick, Vergl. Wört.* vii. 204).

Husband (*hūsbonða*) is the manager or master of the house (*Mätzner*). In O.E. *buan* means 'to inhabit, or cultivate.'

In *husbandman* and *husbandry* we have vestiges of the old meaning. In O.E. *wif* (neuter) meant simply a *woman*.

Nephew and *niece* come to us (through French) from the Latin *nepos* (*nepot-is*) and *neptis*. The older O.E. words were *nefa* and *nefe*. *Uncle* and *aunt* are from *arunculus* and *amita*. The provincial and colloquial appellations *caffer* and *gammer* are corruptions of *godfather* and *god-mother*.

Queen (or *quean*) meant simply *female* or *mother*. In O.E. *cwénfugel* means *hen-bird*.

Lord is a shortened form of *hláford* (i.e., *hláfweard*, 'loaf-warden,' or 'bread-dispenser' (*Mätzner* and *Koch*). *Lady* (*hlæfdige*) is from the same word *hláf*, but the meaning of the second part is uncertain. Some connect it with the Gothic verb *digan* or *deigan*, 'to knead' (*Skeat, Et. Dict.*). *Sir* or *sire* is from *senior*; *nudam* from *meu-domina*; *monk* from *monachus*, 'one who leads a solitary life'; *nun*=*nonna*, 'grandmother.' *Friar* is from *frater* (Fr. *frère*).

Witch is now only feminine, but it might come indifferently from the O.E. masculine *wicca*, or from the feminine *wicce*. In Shakespeare (*Cymb.* i. 7) we find, "He is such a holy witch that he enchants societies unto him." *Wizard* comes from the Scandinavian *viskr*, 'wise,' through the old French *guisart*, and means 'a very wise man' (*Mätzner*).

Drake (old Norse *andriki*; root *and* = Lat. *anat*; *riki*, connected with German *reich*, and Latin *reg-em*) means 'king of the ducks.' *Duck* is connected with the verb *duck*, 'to dive.' In O.E. we find a masculine *hana*, 'cock' (Germ. *Hahn*). *Goose* has lost the letter *n* (Germ. *Gans*). *Gander* is formed from the feminine, *d* being only an off-growth of the *n*. *Goose* is often used as a masculine, especially as a descriptive epithet, as 'Tom is a goose.' *Geese* is of common gender.

Bee is now of common gender, but was originally feminine.

Second Mode—Inflexion.—Gender is indicated by the termination of the word.

A. Different suffixes are used for the masculine and the feminine.

Masculine.

Murderer
Caterer
Governor
Emperor
Sorcerer

Feminine.

murderess
cateress
governess
empress
sorceress

The termination **-er** (in O.E. **-ere**) is a true English suffix. The corresponding feminine suffix was **ster** (O.E. **-estre**) as *m. baccere*, *f. bæcestre* (*baker*): *m. hopper* (*dancer*), *f. hoppestre*. **Spinster** still preserves the feminine force of the suffix. Many words in **-ster** now used as masculine (or common), or as proper names, once denoted occupations carried on by women, as *maltster*, *tapster* ('*bar-maid*'), *Barter* (from *bake*), *Webster* (from *webban*, 'to weave'), etc. *Seamstress* and *songstress* are double feminines. The suffix **-er** has now ceased to be exclusively masculine.

In O.E. **-a** was a masculine suffix and **-e** a feminine suffix, as **nefa**, **nefe** (nephew, niece), **webba** (male weaver), **webbe** (female weaver).

B. The feminine is formed from the masculine by feminine suffixes.

1. The commonest of these, and the only one by which fresh feminines can be formed is **-ess**, as *count*, *countess*; *mayor*, *mayoress*.

This termination came to us through French, from the Latin suffix *issa*. (Compare Gr. *ισσα* and *εσσα*.)

When this suffix is added to the masculine terminations *or* and *er*, the vowel is usually omitted, as in *actor*, *actress*; *hunter*, *huntress*. The masculines *author*, *mayor*, *prior*, and *tutor*, suffer no abbreviation. The *o* of *negro* and the *y* of *votary* are dropped (*negress*, *votaress*).

Abbess (from *abbot*) is a shortened form of *abbadess*. *Lass* is probably from *luddess*. *Duchess* follows the French form *duchesse*. In *mistress* the *a* of *master* is modified through the influence of the suffix.

2. One word, *vixen*, the feminine of *fox*, preserves the old Teutonic feminine suffix, *en* or *in* (compare German *in*), the root vowel of the masculine being modified. (Compare German *Fuchs*, *Füchsin*). In the oldest English we find such feminines as *gyden*, 'goddess'; *municen*, 'nun' (from *munec*); *elfen*, 'female elf,' etc. So in Scotch, we have *carlin*, 'old woman.'

The suffixes **-trix** (as in *testatrix*), **-ine** (as in *heroine*), **-a** (as in *sultana*), **-ina** (as in *czarina*), do not belong to English grammar, but are foreign importations.

Widower is perhaps a masculine formed from a feminine, or **-er** may represent the O.E. suffix *a* (masc. *widuwa*, fem. *widuwe*). *Bridegroom* is merely a compound noun, *groom* = *goom* = *guma*, 'man' (O.E.). The *r* in *groom* is probably due to the influence of the *r* in *bride*. So *cartouche* became *cartridge* and *caeporal*, *corporal*.

Third Mode.—Masculine and feminine nouns or pronouns are prefixed or affixed to nouns of common gender.

<i>Masculine.</i>	<i>Feminine.</i>	<i>Masculine.</i>	<i>Feminine.</i>
Man-servant	maid-servant	Dog-fox	bitch-fox
Man-singer	woman-singer	He-goat	she-goat
He-devil	she-devil		ewe-lamb
Boar-pig	sow-pig	Pea-cock	pea-hen
Buck-rabbit	doe-rabbit	Guinea-cock	guinea-hen
Bull-calf	cow-calf	Turkey-cock	turkey-hen
Cock-sparrow	hen-sparrow	Roebuck	

Sometimes proper names are used to answer this purpose, as in *jack-ass*, *jenny-ass*; *tom-cat*, *tib-cat*; *billy-goat*, *nanny-goat*; *jack-daw*. In O.E. *carl* and *cwen* were used, as *carl-fugel* (*cock-fowl*), *cwen-fugel* (*hen-fowl*).

EXERCISES.

1. Form sentences or find quotations to illustrate the Personification of the following: *Time*, *the Thames*, *the Tiber*, *Death*, *Peace*, *Jealousy*, *Melancholy*, *Revenge*, *Music*, *Adversity*. (See Collins' "Ode to the Passions," and Gray's "Hymn to Adversity," "Ode on a distant prospect of Eton College," and "Progress of Poesy.")

2. Show by examples how the following abstract terms are applied, colloquially or otherwise, to persons: *Failure*, *fraud*, *hope*, *aversion*, *terror*, *despair*, *salvation*, *destruction*, *inspiration*.

3. Classify the suffixes, indicating gender, under the two heads *English* and *non-English*, and give an example of each.

CHAPTER V.

THE NOUN: ITS INFLEXIONS.

II. NUMBER.

Number is a difference in form which shows whether we are speaking of one thing or of more than one.

There are now two numbers in English, the **Singular** and the **Plural**. The **Singular Number** of a noun is that

form of it which is used when we speak of one of the things for which the noun stands, as *ship, horse, herd*. The **Plural Number** of a noun is that form of it which is used when we speak of **more than one** of that for which the noun stands, as *ships, horses, herds*.

As it is simpler to think and speak of one thing than of several things at once, the singular is the original form of the noun.

Formerly our language had a *dual* number, in the personal pronouns used in speaking of *two* persons. The *dual* is probably older than the plural, and took its rise at a time when our primitive forefathers could not count beyond *two*.

Modes of Forming the Plural.

First Mode.—By adding the syllable **es** shortened to **s** whenever the pronunciation admits of it. The full syllable *es* is now added only when the singular ends in a sibilant (*s, sh, soft ch, x or z*), as *gas, gases; lash, lashes; witch, witches; box, boxes; topaz, topazes*. Words like *horse, horses* really come under this rule.

Though we write **-es**, it is sounded like **-is** or **-ys**, which we find in Wycliffe and in the Scotch dialect, and sometimes in Chaucer. Plurals like *woundes, handes*, are not uncommon in Spenser.

The letters **-es** are also added (but without being sounded as a separate syllable).

(i) After several words ending in **o**, as *hero, heroes; potato, potatoes*.

(ii) In the word *alkalies*.

(iii) After **y** when it is preceded by a consonant, the **y** being changed to **i**, as *lady, ladies*.

In words of this kind it is more accurate to say that **ie** has been changed in the singular into **y**; as the old English way of spelling the words in the singular was *ludie, glorie*, etc. In proper names some writers retain the **y** in the plural.

(iv) After words of O.E. origin ending in **lf** or **f** preceded by any long vowel sound except **oo**. In these cases the flat sound which **s** always has in *es* affects the preceding consonant, and **f** is changed to **v**, as *elf, elves; shelf, shelves*;

leaf, leaves; thief, thieves; loaf, loaves. *Wife* and *knife* get *f* changed to *v* in a similar way—*wires, knives*. Nouns ending in **oof**, **ff**, and **rf**, and nouns in **f** of Norman-French origin, retain the hard sound of the *f*, which causes the *s* to take the hard sound, as *roof, roofs; cliff, cliffs; dwarf, dwarfs; chief, chiefs*. So also *reef, fife, and strife*. *Beef, beeves*; and *stuff, stures*, are exceptions in modern English. *Wharres, turves, scarves* are found in the older writers.

All nouns except those above mentioned, and the few nouns which form their plurals in the second and third modes hereafter specified, have their plurals formed by the addition of **s** only, as *book, books; father, fathers*; the **s** having its **sharp sound** after a **sharp mute** (as in *books, cats, traps*), and its **flat sound** (*z*) after a **flat mute**, a **liquid**, or a **vowel** (as in *tubs, eggs, pails, rams, fleas*).

When **y** at the end of a word is preceded by a vowel, **s** is added to form the plural, and the **y** is not changed, as *valley, valleys; boy, boys*. *Qu* counts as a consonant; hence *soliloquy, soliloquies*.

Nouns ending in **-io** and **-oo** take *s* only; also the following words in **-o**: *domino, virtuoso, tyro, quarto, octavo, mosquito, canto, grotto, solo* (also *sol*), *rondo*, which are mostly of Italian origin.

The plural suffix **-es** is a modification of the O.E. plural suffix **-as**. The latter, however, was only one of several modes of forming the plural, and was used only for masculine nouns. The influence of Norman-French caused the general adoption of **-es** or **-s** as the plural suffix of all kinds of nouns. The usage first became prevalent in the Northern dialect.

The plurals of proper names, and of words belonging to other parts of speech used as substantives, are formed by most writers in the ordinary way (as '*the Smiths*,' '*the Percies*,' *ayes, noes, extras*), by some by the addition of *'s* ('*the Percy's*,' '*the pro's and con's*,' etc.).

Second Mode.—By adding **en**, as *ox, oxen; cow, kine; brother, brethren; child, children*.

The last three words are double plurals, *kine* being formed from *cy* (Scotch *kyc*), the O.E. plural; *children* from *childer* (O.E. *cildru*), still used as a provincial form;

brethren from *brether*, the plural form in the Northern dialect. In O.E. the plural was *brothru*.

Chaucer has *doughteren* and *sistren*. We find *shoon* in Shakspeare (*Ham.* iv. 5), *eyne* or *een* (= *eyes*) in Scott and Byron. *Assen*, *treen*, *been*, *fon* (= *foes*), also occur in old writers. The Southern dialect was more tenacious of these plurals than the Northern.

Third Mode.—By changing the vowel sound of the word, as *tooth*, *teeth*; *mouse*, *mice*; *foot*, *feet*; *goose*, *geese*; *man*, *men*.

The second and third modes of forming the plural are restricted to a few nouns of O.E. origin.

Fourth Mode.—By leaving the singular unchanged, as *sheep*, *deer*, *grouse*, *fish*, *head* (as in "ten *head* of cattle"), *yoke*, *year*, *pound*.

Also the names of several sorts of fish, as *cod*, *salmon*, *trout*, *pike*, etc. Others, as *shark*, *whale*, *herring*, *eel*, *turbot*, etc., form plurals as usual.

Most of these words were neuter in O.E. and had no plural suffix.

The plural is often the same as the singular in nouns expressing a **quantity** or **number**, as "The stone weighs ten *hundred-weight*"; "He shot five *brace* of birds"; "Ten *gross* of buttons"; "He weighs eleven *stone*"; "Three *dozen* knives"; "Two *pair* of boots"; "Four *score* years"; "Thirty *fathom*"; "Ten *mile*" (*Shaksp.*). *Month*, *winter*, *night*, *shilling*, *mark* formerly had the plural like the singular. We still say "a *twelvemonth*," "a *fortnight*." Compare "a *three-foot* rule"; "a *five-pound* note"; "a *three-penny* book."

Horse and *foot* (for *horse-soldiers* and *foot-soldiers*), *shot*, *cannon*, like *fish*, *fowl*, *people*, are collective nouns.

Plurals of Foreign Words.—These generally retain their own proper plurals. Thus (1) in Latin words

Nouns in **us** (masc.) form the plural in **i**, as *focus*, *foci*.

"	us (neuter)	"	"	era , as <i>genus</i> , <i>genera</i> .
"	um	"	"	a , as <i>datum</i> , <i>data</i> .
"	a	"	"	æ , as <i>formula</i> , <i>formulae</i> .
"	ix or ex	"	"	ices , as <i>radix</i> , <i>radices</i> .
"	ies	"	"	ies , as <i>series</i> .

(2) In Greek words

Nouns in **on** form the plural in **a**, as *phenomenon*, *phenomena*.

" **sis** " " **ses**, as *crisis*, *crises*; *basis*, *bases*.

" **ma** " " **mata**, as *miasma*, *miasmata*.

(3) *Cherub* and *seraph* (Heb.) make *cherubim* and *seraphim*; *bandit* makes *banditti*; *beau* (Fr.), *beaux*; *madame*, *mesdames*; *mister* (i.e. *master*), *messieurs*; *virtuoso* (Ital.), *virtuosi*.

If a foreign word has passed into common use, the plural may be formed in the English fashion, as *cherubs*, *bandits*, *dogmas*.

Double Plurals.—Some nouns have two plurals, which differ in meaning, as:

<i>Singular.</i>	<i>Plural.</i>	<i>Plural.</i>
Brother	brothers (<i>by birth</i>).....	brethren (<i>of a community</i>)
Cloth ...	cloths (<i>kinds of cloth</i>).....	clothes (<i>garments</i>)
Die	dies (<i>for coining</i>).....	dice (<i>for play</i>)
Fish	fishes (<i>regarded separately</i>)	fish (<i>collective</i>)
Genius	geniuses (<i>men of talent</i>)...	genii (<i>spirits</i>)
Index ...	indexes (<i>tables of contents</i>)	indices (<i>in Algebra</i>)
Pea	peas (<i>regarded separately</i>)	pease (<i>collective</i>)
Penny ..	pennies (<i>separate coins</i>)....	pence (<i>sum of money</i>)
Shot	shots (<i>discharges</i>).....	shot (<i>balls</i>)

Plurals used as Singulars.—1. Words in **-ics** from Greek adjectives, as *mathematics*.

Some have supposed that the different use of the singular *logic* and the plural *mathematics*, etc., has arisen from the fact that in the former we have adopted the Greek singular ἡ λογική (τέχνη), and in the latter the neuter plural τὰ μαθηματικά. This explanation of the use of the singular is, of course, correct, but as applied to the plural it is far-fetched and unnecessary. It is doubtful whether the first man who spoke of having the *rheumatics* thought he was representing the plural τὰ ρευματικά. When adjectives are converted into substantives, it is the tendency of our language to use the plural form. A man talks of having the *rheumatics*, just as in country districts they talk of having the *dumps* or the *dismals*. "Let them die that age and *sullens* have" (Shakspeare, *R. II. ii. 1*). English freely allows the use of adjectives as substantives, provided the plural be employed, as *eatables*, *valuables*, *greens*, *sweets*.

2. Certain words, as *means*, *amends*, *wages*, *pains*, are usually preceded by a singular demonstrative (*this*, *that*) and by *much*

or *little* (not *many* or *few*), but may be followed by a verb in the plural, as "Means were found," "Pains were taken," "Wages have risen." *News* is now always singular. *Small-pox* (sing. *pock*, dimin. *pocket*) is a plural in origin. *Gallows* is used as singular.

Plurals in appearance.—*Riches* (Fr. *richesse*, and so in Chaucer), *alms* (O.E. *aelmesse*, from ἁλῆμοσύνη), *eaves* (O.E. *efese*), *summons* (old French, *semonse*) are not plurals, but have been mistaken for such.

Nouns used only in the Plural.—Names of things which are double or multiform are used only in the plural, as :

1. Instruments or articles of dress made double, as *scissors*, *tongs*, *breeches*, *drawers*.

2. Portions of the body, certain diseases, games, ceremonies, etc., usually regarded as *aggregates* of a number of parts, as *entrails*, *measles*, *billiards*, *nuptials*, *matins*, *ashes*, *stocks*.

Many plurals have a secondary signification which does not belong to the singular, as *compasses*, *matins*, *vespers*, *pains*, *corns*, *effects* (property), *grounds* (dregs), *respects*, *parts* (capacity), *stocks*, *spectacles*, *letters* (literature), *draughts*, *returns*, *gripes*, *grains*, *lists*, *lights*, *returns*, *shrouds* (of a ship), *vapours* (ill humour), etc. *Hangings*, *leavings*, *sweepings*, etc., denote the product of the action denoted by the singular. Sometimes the singular denotes a substance, the plural things made of it, as *leads*, *sands*, *silks*, *coppers*, *irons*.

Abstract nouns and names of materials may be used in the plural to denote **different instances** or **varieties** of the quality or substance referred to, as *affinities*, *negligences*, *sugars*, *wines*.

It is (strictly speaking) incorrect to use a plural of the word *folk*, as it is a noun of multitude, and in the singular stands for *several persons*. We should write '*folk say*,' not '*folks say*.' Still the plural use is of long standing.

Plurals of Compound Nouns.—Compounds of a noun and an attributive word or phrase, in which the parts are not fused together into a single word, annex the plural

inflexion to the noun, as *courts-martial*, *fathers-in-law*. Similar compounds of two nouns inflect both parts, as *knights-templars*, *men-servants*. Compounds in which the fusion of the two parts is complete have the *s* at the end, as *handfuls*, *rosetrees*, etc.

Summary of Plural-forms.

General Rule.—Add *-es* to the singular, shortened to *-s*, when the pronunciation admits of it.

Obs. :

(i) Nouns in *y* preceded by a consonant take *es* and change *y* to *i*.

(ii) English nouns in *lf* or *f*, preceded by any long vowel except *oo*, takes *es*, and change *f* to *v*.

(iii) Nouns ending in a sibilant (*s*, *sh*, soft *ch*, *x* or *z*) take *es*.

(iv) Some nouns in *o* take *es*.

Old modes of forming the Plural :

(i) Add *en*.

(ii) Change the vowel-sound.

(iii) Leave the singular unchanged.

Foreign modes :

(i) Ancient, *e.g.* *feci*, *data*, *radices*, etc.

(ii) Modern, *e.g.* *beaux*, *mesdames*, *virtuosi*.

EXERCISES.

1. Write the plural forms of the following nouns: *Half*, *mastiff*, *buffalo*, *solo*, *genus*, *trousseau*, *phenomenon*, *elf*, *hoof*, *fife*, *gulf*, *oasis*, *nostrum*, *ottoman* (= couch), *Ottoman* (= Turk), *Dutchman*, *criticism*, *heath*, *madam*, *premium*, *radius*, *species*, *carte-de-visite*, *Miss Chambers*, *Man*, *ally*, *alley*, *omnibus*, *daily*, *grouse*, *grilse*, *Miss Sartorius*, *man-servant*, *man-eater*, *soliloquy*.

2. Comment on the following quotations :

(i) "Sometimes the pair of them (*i.e.* swallows) cling to the mortar they have fixed under the eave."
(*R. Jefferies.*)

- (ii) "Tell me, are your news of a sad or a pleasant complexion?" (*Scott.*)
- (iii) "These ill news." (*Shakespeare.*)
- (iv) "He asked an alms." (*Acts.*)
- (v) "Durst thou hear a news whose mirth will hazard cracking of a rib?"
- (vi) "The riches of the ship is come on shore." (*Shaks.*)
- (vii) "My riches to the earth from whence they came." (*Shaks.*)
- (viii) "Doyng manye almessis to the peple." (*Wycliff.*)
- (ix) "Every alms is a fresh badge of slavery." (*Kingsley.*)
- (x) "Alms are but the vehicles of prayer." (*Dryden.*)
- (xi) "No child, you shall not begin upon Childermas Day." (*Spectator*, No. 7.)
- (xii) "The child is set in the midst and we sit round ... vying with each other in detecting and celebrating darlingnesses." (*Lucas.*)

3. Correct the following sentences :

- (i) The effluvia from the drain was most offensive.
- (ii) Did you witness that curious phenomena.
- (iii) The diamond was found in the lower strata.
- (iv) "There is salmons in both (rivers)." (*Fluellen*, in *Henry V.*)
- (v) The books I reviewed had no indices.
- (vi) He insisted on going into all the minutia of the question.
- (vii) I examined the animalculae under the microscope.

4. Write sentences to show how the following nouns may be used in the plural: *Verity*, *enormity*, *convenience*, *defence*, *jealousy*, *deposition*, *appearance*, *remonstrance*, *deduction*, *reverence*, *coalition*, *conviction*, *benefaction*, *redundancy*, *tyranny*, *mockery*.

5. Show by sentences that the following nouns have two meanings in the plural: *Custom*, *effect*, *spectacle*, *height*, *light*.

CHAPTER VI.

THE NOUN: ITS INFLEXIONS.

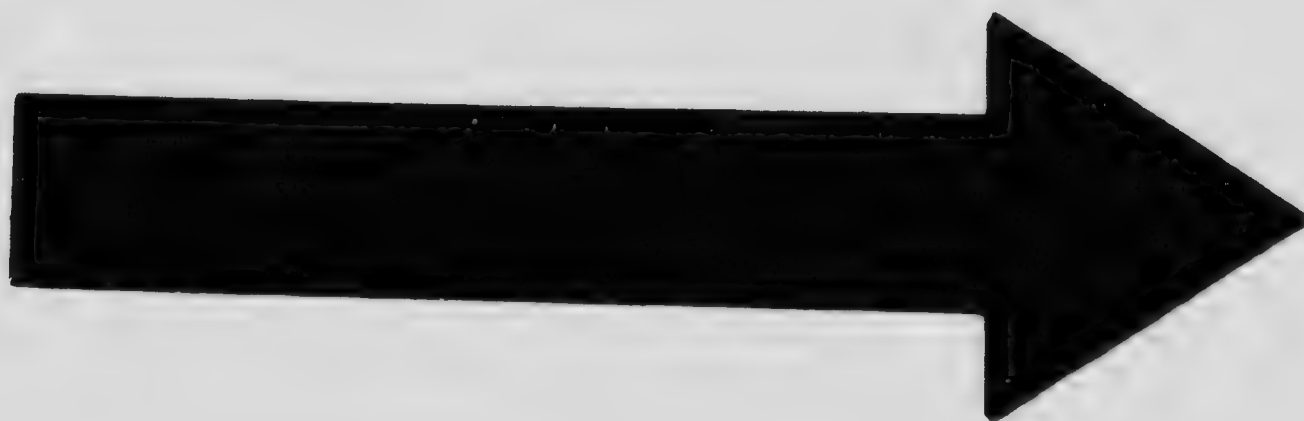
III. CASE.

THINGS stand in various relations to other things and to actions and attributes. Nouns have corresponding relations to nouns, verbs, and adjectives. These relations are marked by making nouns assume different forms, called **Cases**.

Definition.—**Case** is the form in which a noun (or pronoun) is used, in order to show the relation in which it stands to some other word in the sentence.

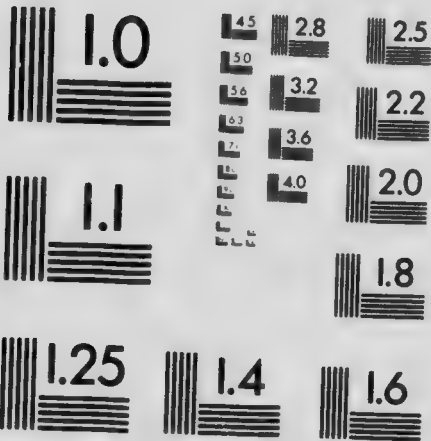
Some writers have misunderstood the term 'Case' (Latin *casus*) as meaning 'state' or 'condition.' This is quite wrong. *Casus* was the Latin translation of the Greek word *πτωσις*, which means 'falling.' This word was first used by Aristotle to denote a *modification of form* either in nouns or in verbs. Even the formation of an adverb from an adjective was called *ptosis* by him. In nouns he used the term *ὄνομα* (*onoma*), i.e. *noun* or *name*, for what we call the nominative, and applied the term '*fallings*' to the other cases, which he did not distinguish from each other by special names. The word '*ptosis*' had nothing to do with the "falling or resting of one word on another"; it denoted the 'fall' of a word 'from a certain standard form.' The Stoics called this standard form the 'straight' or 'upright, and called the other cases (to which they gave the separate names *γενική*, *δοτική*, and *αιτιατική*) the *slanting* or *oblique falls*.' Some reckoned the Vocative as an 'upright,' others as a 'slanting fall.' Of course the term 'upright fall' (*casus rectus*) was sharply criticised as self-contradictory; it was defended on the rather shuffling pretext that it denoted a 'fall' from the *general* conception in the mind to the *particular*. ("Quod a generali nomine in specialia cadit." *Priscian*, v. 13.) A collection of these 'falls' was called the 'declension' or 'sloping down' of the noun.

The relations of things which were first marked in language were probably their simple relations in space—*motion from*, *motion to*, and *rest in*. These were the ideas originally expressed by the **genitive**, the **accusative**, and the **dative** respectively.



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By analogy these cases were extended in meaning, so as to include other less obvious relations, and when they were found insufficient, additional forms (or *cases*) were invented. In the Indo-European languages we find at various stages seven cases (excluding the Vocative, which is not properly a case at all, since it does not bring the noun into grammatical relation to any other word), the **Nominative, Genitive, Dative, Locative, Accusative, Ablative, and Instrumental**. The somewhat vague import of the different cases, arising out of their wide application, led to the use of prepositions, by which definiteness was given to the vague sense conveyed by the case itself (see the section on 'Prepositions' further on), and the use of prepositions in its turn rendered some of the cases superfluous. In Latin the functions of the Locative and Instrumental cases were divided between the Dative and the Ablative: in Greek the Locative, the Instrumental and the Ablative were merged in the Genitive and Dative.

English was anciently a more highly inflected language than it is now (see *Hist. Introd.*). In its C E. stage it had five cases (at least in pronouns), the *Nominative, Genitive, Dative, Accusative, and Instrumental*. This last was dropped in nouns. There was no *Vocative* distinct from the Nominative. There were also several declensions of nouns. Ultimately the *Dative* came to be used to do duty for the *Accusative* as well as for itself, and was called the *Objective*, and one uniform mode of marking case was adopted for all nouns. We have now only **three cases**, the *Nominative Case*, the *Possessive Case*, and the *Objective Case*. In nouns the Nominative and Objective cases are alike in form.

Nominative Case.

The **nominative case** is that form in which a noun (or pronoun) is used when it is the subject of a verb; that is, when it stands for that about which something is said by means of a verb, as '**Men** build houses,' 'The **boy** was struck by his brother.' If the verb of the sentence be in the **active** voice, the **subject** of the verb stands for the **doer of the action** described by the verb. If the verb be in the **passive** voice, the **subject** of the verb stands for the **object of the action** described by the verb. In

either case the subject stands for that about which something is said by means of the verb.

It answers the question made by putting *who?* or *what?* before the verb, as 'Who build houses?' 'Men.' 'Who was struck?' 'The boy.'

The Nominative (Latin *nominativus*, 'naming') is the **Naming Form**, and *names* either the person or thing *spoken of*, or the person or thing *spoken to*, as in 'O solitude, where are thy charms?' When used in the latter way it is called the **Nominative of Address**, or (by some) the **Vocative**.

Possessive Case.

The **possessive case** (Lat. *possidere*, *possessum*, to possess) is that form of a noun (or pronoun) which shows that something belongs to or is connected with the person or thing for which it stands. Thus in 'I saw John's book,' the possessive case *John's* shows that something (namely a book) *belongs to John*.

In O.E. the Genitive Case had a very wide range of meaning, including the ideas of *separation*, *partition*, *size*, *age*, *material*, *time when*, *means*, *manner*, etc. The general sense of 'connected with' appears in such phrases as 'a stone's throw,' 'a day's journey,' 'my uncle's death,' etc. In the English Bible 'Thy fear' means 'the fear of thee.' So in Shakspeare 'one man's awe' (*J. Caes.*) means 'awe of one man'; 'his taking off' means 'the taking off of him.' Here the possessive answers to the Latin *objective genitive*, as in *amor pecuniae*, 'the love of money.'

With the exception of a few phrases, such as 'the earth's axis,' 'the moon's orbit,' the possessive inflexion is not now used (except in poetry) unless the noun denotes a person or animal, or something personified.

The meaning of the possessive case may be expressed by means of the preposition *of* with the objective case after it. Thus, for 'My father's house,' we may say, 'The house of my father.'

Formation of Possessive Case.

The **possessive case** in the singular, and in plurals not ending in *s*, is formed by adding *s* with an apostrophe

before it (*s*) to the nominative, as *John's, men's, geese's*. After *s* in the plural of any noun, and usually after a sibilant in the singular of nouns of more than two syllables (or even of two syllables in poetry), the possessive suffix *s* is dropped but the apostrophe is retained, as 'bird's feathers,' 'Socrates' wisdom.' But this dropping of the suffix in the singular is not imperatively necessary.

The Genitive or Possessive suffix in O.E. was *-es* (still preserved in full in writing, though no longer pronounced as a syllable, in *Wednesday*, i.e. *Wodenes-day*). It was used only in masculine and neuter nouns of the Strong Declension, and in the singular number.

It was the Northern dialect in which *s* was first adopted as the Possessive suffix in all nouns, and in both numbers. In O.E. and Transition English it was often omitted after words denoting family relations, and a few others. Thus Chaucer uses *fader, brother, heven*, etc., as possessives. This omission was common in the Northern dialect. The term '*Lady-day*' (compare '*Lord's-day*') has come down from the time when feminine nouns had not this suffix. So Chaucer (*Prol.* 695) says '*oure lady veyl*.' As an *adverbial* formation the suffix *-es* was added to feminines in O.E., as in *nihles*, 'by nigh'

After a sibilant the vowel *i* is sounded, though not written, as in Thomas's. Chaucer uses *-es*, Wycliffe *-is* or *-ys*.

The syllabic *-es* is often found in Spenser, and traces of it occur in Shakspeare, as 'whales bone' (*Love's L.L.* V. 2), 'the moon's sphere' (*Mids. N.D.* II. 1). In modern Lowland Scotch it is even pronounced after plurals in *-s*, as *bairns's, farmers's*.

From the time of Ben Jonson to that of Addison the absurd notion was entertained that the possessive *'s* is an abbreviation of *his* ('The king's crown' = 'The king his crown'). But the word *his* is it the possessive case of *he*, so that, on this principle *his* = *he* + *his* *he* + *his* = *he* + *he* + *he* + *his*, and so on *ad infinitum*. Moreover, *Mary's bonnet* must be *Mary his bonnet*. It is quite true, however, that it was the practice for a long time to use such expressions as 'John Smith his book.' This arose from a pleonastic use of the pronoun for the purpose of showing the Syntax of the noun. The demonstrative pronoun was commonly thus used in early English after the indeclinable relative *that*, and in other cases (e.g. 'A semely man *oure host he* was.' Chaucer, *Prol.* 751). A similar idiom is found in Low German dialects. Mätzner (i. p. 315) quotes 'Vatter sin hus' (= *father his house*), 'Mutter er dôk' (= *Mother her cloth*).

The Apostrophe.

The apostrophe before the *s* (*'s*) marks that the vowel of the suffix has been dropped. It is placed after plurals ending in *s*, and sometimes after a singular noun ending in a sibilant, to indicate to the eye, that we have a possessive case without a suffix, as 'for conscience' sake,' 'Aeneas' son.' The use of the apostrophe is modern; Milton uses it only after a vowel, as in 'Siloa's,' 'Rhea's.' The use of it in the plural after *s* is still more recent. The plural *books* has just as good a right to an apostrophe as the possessive *book's*, the vowel of the older suffix *-us* or *-es* having been omitted.

In the case of a complex name, the termination of the possessive case is only affixed to the last of the names; as 'Julius Caesar's death'; 'John Thomas Smith's father.' It is even usual to carry out the same principle when *one thing* is possessed by several persons; as 'John, William, and Mary's uncle'; that is, the uncle of John, William, and Mary. This practice, however, cannot be defended on grammatical principles. In compound nouns like *father-in-law*, or when a noun is followed by determinative adjuncts of any kind, as 'Henry the Eighth,' 'The Queen of England,' 'Smith the baker,' etc., the possessive sign *'s* is placed at the end, as 'My father-in-law's house,' 'the Queen of England's name,' etc.

This power of treating an inflected form or a complex phrase as though it were a single declinable word, and adding inflections to it, is very remarkable in English. Thus in O.E. the genitives of the personal pronouns were treated as pronominal adjectives and declined; an inflected infinitive was used after *to* to form the gerund, and even such a compound as *náthwyle* (ne wat hwyle = I know not which), has suffixes like an ordinary adjective, as 'in niðsele náthwylcum,' 'in I-know-not-what dwelling.' Dr. Murray gives as good Lowland Scotch 'That's the-man-that-you-met-yesterday's daughter.'

We no longer allow such constructions as "It is Othello's pleasure, our noble and valiant general"; but in old English such combinations as "The Emperour's mother William" were not uncommon (*Skat*, note on Chaucer's *Sy. T.*).

The possessive *'s* is the only case suffix of nouns that has come down to us. The letter *s*, as the characteristic of the genitive, is of general occurrence in the Aryan languages.

Objective Case.

The **objective case** is that form in which a noun or pronoun is used when it **stands for the object of the action** spoken of in some verb in the active voice, or when it comes **after a preposition**. In the sentence, 'The stone struck the boy,' the word *boy*, which **stands for the object of the action**, is called the **object of the verb**, and is in the objective case. In Latin, Greek, German or O.E. it would be in the accusative case. In the sentence 'John was riding in a coach,' the noun *coach*, which comes after the preposition *in*, is in the objective case.

The objective case is also used, like the Latin dative, to denote the *indirect object* of a verb, that is to say, it stands for some person or thing indirectly affected by the action, but not the direct object of it; as, 'I gave *the man* a shilling,' 'Tell *me* a tale.' In old English the dative differed in form from the accusative.

The objective case in English therefore does duty both for the Accusative and for the Dative of other languages.

The endeavour to distinguish a *dative* and an *accusative* case in modern English is at variance with the genius and history of the language. We see from the pronouns that the form which maintained its ground was the dative, which first ousted the instrumental and usurped its functions, and then did the same with the accusative. It is unphilosophical to reintroduce grammatical distinctions which a language has ceased to recognise. One might as well attempt to restore the Locative Case to Latin, or the Ablative to Greek. As there is but one form (*him, her, them, etc.*) to denote both the direct and the indirect object, not only is nothing gained, but an important piece of linguistic history is obscured by having two names for it. It is much better to use the common name *objective*. It is true that there are two *uses* of the objective case, but that is another matter. A *case* is not the same thing as the *relation* that it expresses, any more than a *noun* is the same as the *thing* which it names. Moreover, the absorption of the accusative by the dative is intimately connected with the peculiar English idiom, that the word which stands for *either* kind of *object* with an *active* verb, may usually be made the *subject* of a *Passive* verb. 'I was struck' and 'I was told the story' are equally good English. Nothing of this sort is possible in German or Latin.

To say that English has only *one case* - the Possessive is palpably wrong. It has only one *inflected case* (at least in nouns); but *father* and *father's* make *two forms* of the noun. The fact that pronouns still distinguish the Objective from the Nominative, so as to have *three distinct forms*, compels us to recognise *three cases* in English even in nouns.

The direct object is the answer to the question formed by putting '*whom* or *what*' before the verb and its subject. Thus (in the example given above) '*Whom* or *what* did the stone strike?' *Ans.* 'The boy.' The indirect object is the answer to the question formed by putting '*To* or *for whom* or *to* or *for what*' before the verb, subject and direct object. Thus in 'I gave him a book,' the indirect object '*him*' answers the question '*To* whom did I give a book?'

In nouns the objective case is the same in form as the nominative. They can only be distinguished by their use. In an ordinary declarative sentence the **nominative case precedes the verb** and the **objective case comes after the verb**.

The following are examples of the declension of nouns :

	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
<i>Nominative Case ...</i>	Man	Men.	Father	Fathers.
<i>Possessive Case</i>	Man's	Men's.	Father's	Fathers'.
<i>Objective Case</i>	Man	Men.	Father	Fathers.

ANCIENT ENGLISH DECLENSIONS.

O.E. Forms.

STRONG DECLENSIONS.

A. Masculine Nouns.

	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i>	hund (dog)	-as	ende (end)	endas	dæg (day)	dagas
<i>Gen.</i>	hund-es	-a	endes	enda	dæges	daga
<i>Dat.</i>	hund-e	-um	ende	endum	dæge	dagum
<i>Abl.</i>						
<i>Acc.</i>	hund	-as	ende	endas	dæg	dagas

	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i>	mann (man)	menn	bróðor (brother)	bróðru	sunu (son)	suna
<i>Gen.</i>	mannes	manna	bróðor	bróðra	suna	suna
<i>Dat.</i>	menn	mannum	bróðer	bróðrum	suna	sunum
<i>Acc.</i>	mann	menn	bróðor	bróðru	sunu	suna

B. Feminine Nouns.

	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i>	gifu (<i>gift</i>)	gifa (-e)	dæd (<i>dead</i>)	dæda (-e)	bœc (<i>book</i>)	bœc
<i>Gen.</i>	gife	gifena (-a)	dæde	dæda	bœc	bœca
<i>Dat.</i>	gife	gifum	dæde	dædum	bœc	bœcum
<i>Acc.</i>	gife	gifa (-e)	dæde	dæda (-e)	bœc	bœc

C. Neuter Nouns.

	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i>	word (<i>word</i>)	word	bæc (<i>back</i>)	bacu	cild (<i>child</i>)	cildru
<i>Gen.</i>	wordes	worda	bæces	bacu	cildes	cildra
<i>Dat.</i>	worde	wordum	bæce	bacum	cilde	cildrun
<i>Acc.</i>	word	word	bæc	bacu	cild	cildru

WEAK DECLENSIONS.

	<i>Masculine.</i>		<i>Feminine.</i>		<i>Neuter.</i>	
	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i>	nama (<i>name</i>)	naman	tunge (<i>tongue</i>)	tungan	eage (<i>eye</i>)	eagan
<i>Gen.</i>	naman	namena	tungan	tungena	eagan	eagena
<i>Dat.</i>	naman	namum	tungan	tungum	eagan	eagam
<i>Acc.</i>	naman	naman	tungan	tungan	eage	eagan

Forms of the time of Chaucer.

By this time most of the inflexions had disappeared. Except a few traces of a dative singular in **-e**, inflexions in nouns had been reduced to the formation of the plural number and the genitive case.

1. The common plural inflexion was **-es** (Chaucer) or **-is** (Wycliffe), shortened sometimes to **-s**, for which **z** is now and then found in words of Romance origin, as *instrumentz* (Chaucer, *Squieres Tale*, 270, ed. Skeat), *paramantz* (*Kn. T.* 1643), *olifauntz* (Maundeville).

2. Plurals in **-en** or **-n** were rather more common than now, *kneen*, *hosen*, *ashen*, *eyen*, *sustren*, *doughteren*, *lambren*, etc.

3. Some old neuter words continued without plural suffix, as, *hors*, *hous*, *thing*.

4. The genitive or possessive singular was formed by adding **-es** (Chaucer), **-is**, or **-ys** (Wycliffe), or **-s**.

Feminine nouns occasionally have not **-s**, but **-e**, as '*heorte blood*' (heart's blood).

In the plural the genitive was usually not distinguished from the nominative, when the latter ended in **-s**. Otherwise **-es** was added, as *mennes*. Traces of the old ending **-ena** are sometimes met with.

EXERCISES.

1. Find more phrases, similar to *the earth's axis, the moon's orbit*, in which names of inanimate things are used in the possessive case. (The nouns *month, sun, life, law, year, week, quarter, fortnight, harm, boat, wit, mind, hair, razor, hand, mercy, heaven, finger, heart* may be used.)

2. Write the possessive case (singular) of the following names and phrases: *Mr. Chalmers, Socrates, Giles, Coriolanus, Messrs. Collin and Short, the Sultan of Morocco, Moses, St. James, Ignatius, Charles, Miss Bates, Messrs. Pears, Diogenes, Thomas, Professor Curtius, my uncle Dr. Jones, Charles Dickens, his royal highness.*

3. Is it correct to say, "The noun *boy* is the *nominative case* to the verb"?

4. Study the following examples of the genitive case:

God ælmihtig is ealra cyninga cyning
(God almighty is of all King's King).

Ne gewilna þu oþres mannes ælita
(Do not thou wish an other man's property).

Heofona rice (Heaven's kingdom).

Seo cwen wundrode Salomones wisdomes
(The queen wondered-at Solomon's wisdom).

Alle þai criden o wode wulves wise
(All they cried in mad wolves' manner).

Sottes bolt is sone iscohte
(Fool's bolt is soon shot).

For Johne cwmynys sak (For John Comyn's sake).

"Criste Kingene Kynge." (*Piers Plowman.*)

"Ful worthy was he in his lordes werre." (*Prologue.*)

"In hope to stonden in his lady grace." (*Prologue.*)

"Shal have a soper at our aller cost." (*Prologue.*)

"Of aspēs sting herself did stoutly kill." (*Spenser.*)

"To show his teeth as white as walës bone." (*Shaks.*)

"Swifter than the moonës sphere." (*Shaks.*)

"For Jesus Christ his sake." (*Prayer book.*)

"I have often observed a passage in Socrates's behaviour at his death." (*Spectator.*)

"It is Othello's pleasure, our noble and valiant general." (*Shaks.*)

"Now where's the Bastard's braves and Charles his gleeks?" (*Shaks.*)

CHAPTER VII.

THE ADJECTIVE: DEFINITION AND CLASSIFICATION.

WHEN we speak of a thing we often require to mention some quality or state of the thing, or the number or quantity of it, or some relation in which it stands to ourselves or to other things. The words that do this are called **Adjectives**.

In the phrase 'a white horse,' the word *white* is an adjective. It denotes a certain *quality* of the horse.

In the phrase 'a book lying on the table,' the word *lying* is an adjective. It denotes a state of the book.

In the phrase 'two men,' the word *two* is an adjective. It points out the *quantity* or *number* of that for which the noun stands.

In the phrase 'this child,' the word *this* is an adjective. It points out that the child *stands in a certain relation* (of nearness) to me.

Definition.—An **Adjective** (Lat. *adjectivus*, 'capable of being attached to,' from *adjectus*, 'added to') is a word that may be used with a noun to describe, to delimit, or to indicate that for which the noun stands.

This may also be expressed by saying that an Adjective is a word used with a noun or pronoun to denote some attribute of quality, quantity, or relation which marks that for which the noun or pronoun stands.

An adjective answers the questions (1) 'Of what sort?' or 'In what state?' (2) 'How much?' or 'How many?' (3) 'Which?'

When it is attached directly to the noun to which it refers, an adjective is said to be used *attributively*; as 'a red ball'; 'a bird

flying through the air'; '*which* hand will you have?' The adjective and noun together form a compound description of that which we have in our thoughts. When an adjective is connected with a noun by means of some part of the verb *be* (or some other verb of incomplete predication, such as *become*), it is said to be used *predicatively*, as, 'the ball is *red*,' 'the bird was *flying*.' All true adjectives can be used in both ways.

As things are *distinguished* by quality, quantity, and relation, an adjective joined to a noun usually *distinguishes* what the noun stands for from other things that may be named by the same noun, or from itself under other circumstances.

The class name 'horse' stands for that aggregate of resemblances by virtue of which one horse is like another. The compound name *white horse* means all that *horse* means, and *white* besides. It adds something to the meaning of *horse*. But the more marks we group together to distinguish a class, the smaller must the class be. The class denoted by *white horse* is smaller than the class denoted by *horse*. Hence we may also have the following.

Definition.—An **Adjective** is a word which may limit the application of a noun to that which has the quality, the quantity, or the relation, which the adjective denotes.

To be an adjective, a word must do this by virtue of its own proper meaning. Certain forms and uses of other parts of speech may also have a definitive or limiting force. Thus in 'John's book' the possessive case '*John's*' has this force, but '*John's*' is still a noun in the possessive case, and not an adjective, just like '*Caesar's*' in the Latin '*Caesaris uxor*' (Caesar's wife). But the possessive case is so like an adjective, that in some pronouns it was formerly declined like an adjective.

In combinations like *teaspoon*, *tree*, *cannon ball*, the first word is not an adjective. It does not express an attributive idea, it merely suggests one. It has a limiting but not an attributive force. The two nouns form a compound name. Hence those most commonly used have come to be *tea*, *apple*, or *cannon*, cannot be adjectives. The word *predicator*, as a true

In many cases the first (or limiting) member of the compound may be looked upon as an uninflected possessive case, in which position supplies the place of *inflection*. Compare *seaman* and *landsmen*, *pikeman* and *swordsman*, *buckhorn* and *hart horn*.

Classification of Adjectives

Adjectives may be arranged in the following classes:

1. **Qualitative Adjectives**, or **Adjective qualis**, ('of what sort').

Lat.

2. **Quantitative Adjectives**, or **Adjectives of Quantity** (Lat. *quantum*, 'how much').

3. **Demonstrative Adjectives**, or **Adjectives of Relation** (Lat. *demonstro*, 'I point out').

Respecting the division of Adjectives into **Notional** and **Relational**, see Chap. II.

I. **Qualitative Adjectives** (or **Adjectives of Quality**) denote some **quality** or **attribute**, as *virtuous, white, large, small, great, little* (in the sense of 'small'), *such*. They may also be called **Descriptive Adjectives**. The verbal adjectives called **Participles** belong to this class.

II. **Quantitative Adjectives** (or **Adjectives of Quantity**) denote **how much** or **how many** of that for which the noun stands we have in our thoughts. This class includes—

a. The **Cardinal Numeral Adjectives**, one, two, three, etc. The words *hundred, thousand, million*, like *pair* and *dozen*, are nouns. They may be used in the plural, as *hundreds*. See under *Numerals* later, e.g.:

Sixteen runs were made. *October* has *thirty-one* days.

b. The words *all, any, save, half, many, few, much, more, most, less, least, both, several, other, enough, no* (=not any). Some of these relate both to number and to quantity, e.g.:

Half a loaf is better than *no* loaf at all. *Most* men admire her. *More* haste, *less* speed. *Enough* blood has been shed.

c. The distributive words *each, every, either, neither*, which show that the things named are taken *separately*, e.g.:

Each day a report came in. *Neither* party was satisfied.

Observations on II. b.

Most of the words in *b* may be used as substantives, as '*All* is lost'; '*Much* has been said, but *more* remains to be told'; '*He* lost *less* than I did'; '*Enough* has been said.'

The words *all, half, little, less, least, much, more, most, enough, none, no*, are also used as adverbs; as '*all* round the world'; '*half* afraid'; '*I* am but *little* encouraged by that'; '*he* is *less* careful than his brother'; '*he* is the *least* ambitious man that I know'; '*he* is *much* more studious than he used to be'; '*he* is *most* anxious to succeed'; '*he* is tall *enough*'; '*I* am *no* better'; '*He* is *none* the worse.'

Half is connected with the old English noun *half* (O.E. *healf*), meaning 'side or part.' *Half* (*healf*) was also a declinable adjective in O.E. In 'The *half* of my goods' it is a substantive. In 'a *half* holiday,' 'half way,' it is an adjective.

The adjective *whole* is a *descriptive* adjective. It properly means 'unbroken,' and thence 'undiminished.' 'A *whole* holiday' means 'an unbroken holiday'; 'The *whole* distance' is 'the *undivided* or *undiminished* distance.'

Many is a substantive in 'A great *many* men' (the noun that follows it being in apposition to *men*). It is an adjective in '*Many* years have passed.' It may be used with a noun in the singular without the indefinite article intervening, as '*Many* a man.'

The indefinite article was not necessary in Old English. In the Ormulum (693) we find *manig mann*. Compare the German *mancher* (which is the same word), and the Latin '*Plurimus* in Junonis honorem aptum dicet equis Argos' (*Horace*). The old English word *fele* (O.E. *fele*, German *viel*) was still used by Wycliffe and Chaucer, as "daies fele" = 'many days' (*Chaucer*, "917).

Few (O.E. sing. *feá*, plural *feáu*) is probably always an adjective. Such a phrase as 'A few books' may be treated as on a par with "A twenty bokes" (Chaucer, *Prolog.*), where a numerically defined collection is taken as a *whole*.

Few (without the article) denies that there are many; *a few* denies that there are none. There is a similar distinction between *little* and *a little*.

More formerly meant *greater*, as in 'The more part' (*Acts* xix. 32). But even in O.E. *máru* meant both 'greater' and 'additional.' It has this latter sense in such phrases as 'There is some *more* wine in the bottle.' In 'I have *more* money than you' it measures the *whole* quantity of money.

Little, *less*, and *least*, when they denote *size*, are *qualitative* or *descriptive* adjectives, as 'A *little* boy,' 'The *less* evil of the two,' 'Not in the *least* degree.' They are *quantitative* adjectives in such phrases as 'I have but *little* money left,' '*Less* rain fell to-day,' 'He showed the *least* courage of all.'

Both, from the stem *bá* (O.E. *masc.* *begen*, *fem.* *bá*, *neut.* *ba* or *bu*), and a suffix *-th* of uncertain origin, indicates that two objects are regarded in conjunction. *Each* implies that two or more are regarded *separately*.

Enough is a substantive in '*Enough* has been said'; it is an adjective (as is indicated by its position) in 'I have money *enough*.' In early English 'enough' was used of *quantity*, 'enow' of *number*.

None (O.E. *nān* = *ne-án*) originally meant *not one*. By Chaucer's time it was used of more than one ('*Noon* holy men,' *Prolog.* 178). The shortened form *no* is now used, as 'He has *no* friends and *no* money.'

Such expressions as 'All of us,' 'The whole of the day,' 'Both of you,' are of course illogical. It has been suggested that they have arisen from a confusion between 'All we' and 'Some of us,' etc.

Observations on II. c.

Each (O.E. *ælc* = *a-ge-hwylc*, i.e. 'ever every one of a sort') is used both adjectively and substantively.

Every is a compound of O.E. *æfre*, 'ever,' and *ælc*, and denotes all of a series taken one by one.

Each may refer to two or to more than two. *Every* is now used only with reference to more than two. Chaucer uses *every* as a substantive, and in speaking of two, as "*Everych* of hem help for to armen other."

Either has two meanings, and represents two separate words.

(1) It means 'each of two,' as 'On *either* side one' (*John* xix. 18). In this sense it is the modern form of the O.E. *ægther* (= *a-gehwæðer*), a compound of *a* = 'ever,' and *gehwæðer* = 'both,' where *ge-* has its collective force.

(2) It means one of two, but not both. In this sense it represents *a-hwæðer* ('ever some one of two'), but is, in fact, the modern form of *ægther*, which has supplanted the form *awther*, *other*, or *outher*.

Neither (O.E. *naðer*) is a compound of the latter and the negative *ne*, and used to be spelt *nother* or *nouther*, but has got assimilated to *either*. *Each*, *every*, *either*, *neither* are always singular.

III. Demonstrative Adjectives, or Adjectives of Relation, *point out* that which we are speaking of by indicating some *relation* which it bears to ourselves, or to some other person or thing. This class includes:

(a) The so called Articles *the*, *a*, or *an* (see next section), and the *pointing-out* words *this*, *that*, *which*, *what*, e.g.:

"A bolt from *the* blue." "*This* living dog is better than *that* dead lion." "Under *which* king, Berzoman?" "*What* new doctrine is *this*?"

(b) The Possessives *my*, *thy*, *his*, *her*, etc. (see under Pronouns), e.g. :
 "*My* name is Norval." "Hallowed be *Thy* name." "To each *his* sufferings."

(c) The Ordinal Numerals, *first*, *second*, etc., e.g. :

The *twenty-fourth* regiment. The *hundredth* psalm.

Adjectives used as Nouns.

Adjectives are often used without having any nouns expressed to which they may be attached.

1. A previously expressed noun is *understood*, i.e. not expressed but intended to be kept in mind, as "He picked out the black balls and left the *white*."
2. In the plural sense describing people, as "The *poor* ye have always with you." "Blessed are the meek."
3. In the singular sense to describe universal concrete ideas, as "From the *sublime* to the *ridiculous*." "He is a lover of the *beautiful*, the *good*, and the *true*." (N.B. The *abstract* terms are *sublimity*, *beauty*, etc. 'The *sublime*' is that in which the quality of *sublimity* is found. It is therefore a concrete idea.)
4. In certain phrases, as, in *common*; in *general*; in *future*; through *thick* and *thin*; for *better*, for *worse*.
5. Quantitative adjectives (see above) are often used as nouns, as "*Much* has been said, but *more* remains to be told." "We can do but *little*." (N.B. *Much*, when so used, must be qualified by an adverb, as '*very much*,' '*so much*.' '*This much*' is a blunder. It should be '*thus much*.')
6. Some adjectives are used completely as nouns and form plurals and possessives. The adjectives which admit of this are :
 - (i) National names, such as *German*, *Italian*, *Roman*. We say "A *Roman's* rights"; "The *Germans* crossed the Rhine." Names which end in a sibilant (*Dutch*, *Chinese*, etc.) have no inflexion.
 - (ii) Names denoting the members of a sect or party; as *Christian*, *Lutheran*, *Stoic*, *Jacobite*, etc.
 - (iii) Various Latin comparatives, as *senior*, *junior*, *inferior*, etc., with the O.E. *elder* and *better*.
 - (iv) Various adjectives denoting persons, and of French or Latin origin, as *native*, *mortal*, *noble*, *saint*, *criminal*, *ancient*, *modern*, etc., together with a very few of O.E. origin, as *black*, *white*, and grammatical terms, as *nominatives*, etc.
 - (v) Adjectives used as substantives in the plural only, as *vitals*, *intestines*, *cutables*, *moveables*, *valuables*, *greens*, *the blues*, *sweets*, etc.

(vi) The adjective *other*. Some writers also use *either's* and *neither's* in the possessive singular.

(vii) Numerals used pronominally, as 'For *ten's* sake'; 'They arrived by *twos* and *threes*.'

Article.

The **Articles** (Lat. *articulus*, from Greek *ἄρθρον*, 'a joint,' a term used by Aristotle to denote the pronouns generally, as being the 'joints' by which the real *limbs* of language, the Noun and the Verb, were jointed together) are not a separate part of speech; they belong to the **Demonstrative** or **Relational Adjectives**.

There are two Articles, the **Indefinite Article** *an* or *a*, and the **Definite Article** *the*.

The Indefinite Article *an* is another form of the numeral *one* (O.E. *án*). It indicates that we are speaking either of *some one*, or of *any one* of the things for which the noun is a name, as 'I saw *an* old man'; 'A (*i.e.* *any*) child should obey its parents.'

The form *an* is used before words beginning with a vowel sound or mute *h*, as *an apple*, *an heir*.

An drops the *n*, and becomes *a* before words beginning with a consonant, the aspirate *h*, or the letter *u* when the sound of *y* is put before the *u* in pronunciation, as *A man*, *a horse*, *a yellow ball*, *a useful book*. But *an* is kept before the aspirate when the accent is not upon the first syllable of the word, as 'An historical event.'

In some expressions what is now commonly regarded as the indefinite article *a* was originally a weakened form of the preposition *on* (=in). Thus 'Twice a week' was 'tuwa on wucan' (*Luke* xviii. 12. See *Koch*, ii. p. 85; *Morris*, *Hist. Outl.*).

It is going too far, however, to assert that the Indefinite Article was never used with a distributive force. In 'A shilling *a* pound,' *a=on* or *in* would be without meaning. It is here undoubtedly the *article* or *numeral a*, as it is also in "án gear án man," '[they ruled] a year *a* (=each) man' (*Alf. Transl. of Oros*, ii. 2, 3).

The Definite Article *the* is used to designate among all the things denoted by a noun that one, or those, that we are speaking of.

The definite Article *the* is a weakened form of the neuter of the old demonstrative *se*, *seo*, *that*, which in O.E., besides its ordinary force, had the weaker force of the article.

The neuter *that* was early employed in the Northern dialect as a demonstrative for all genders, and was ere long supplanted (when

used as an article) by the uninflected form *the*. Later this form was adopted in the Southern dialect, which retained the inflected demonstrative or article longer than the Northern. In *Cursor Mundi* and *Hampole* we find *the*, *this*, and *that* used just as in modern English, while the contemporary Southern dialect had twelve inflected forms of *this*, and fifteen of *the* or *that*. (Murray, *Dial. of S. Counties of Scotland*, p. 181.)

In early writers of the Northern dialect are found the curious forms *the tone* and *the tother*. These were no doubt nothing more than *that one* and *that other* divided wrongly. Similarly *another* was divided *a-nother*, and *nother* became an independent word (Murray, *l.c.* p. 176). Chaucer commonly uses 'that other' for 'the other.'

(a) *The* is used to mark out in a class the particular thing or things that we are speaking of. It does this (1) by directing attention to some previous mention of the thing, as "He was armed with a rapier and a dagger; *the* rapier he held in his right hand, and *the* dagger in his left"; (2) by pointing to a proper (or individual) name by which a common or general name is particularised, as '*The* Emperor Augustus'; (3) by directing attention to some attributive adjunct by which the individual is distinguished. Thus when we say '*the* black horse,' *the* points attention to the adjective *black*. When we say '*the* Queen of England,' *the* points to the adjunct '*of England*'; (4) *The* also indicates that particular thing with which we have some obvious connection or concern, or which has some obvious claim to precedence in our thoughts, as when we say *the sun*, *the moon*, *the Queen*, *the City*, *the street*, *the Church*, etc. The definite article does for objects in the sphere of conception what the demonstrative *that* does for visible objects within our view.

(b) The word *the* is used to show that one individual is taken as the representative of its class, as when we talk of *the lion*, *the eagle*, or to show that we are speaking of the whole of the class to which the name belongs, as when we speak of *the stars*, *the English*, *the good*, *the Alps*, or before an abstract noun used in the concrete sense, to show that the noun is taken in its whole significance, as '*the nobility*,' '*the aristocracy*.'

There is a corresponding use of *the* when it occurs before an adjective when the two together form a *universal concrete name*, as '*the sublime*,' '*the ridiculous*.'

Numerals.

It has been pointed out that the Cardinal Numerals are Adjectives of Quantity, and that the Ordinal Numerals are Demonstrative Adjectives, or Adjectives of Relation.

1. NOTES ON CARDINAL NUMERALS.

One = O.E. *ān*. *ān* appears in Mod. English in 3 phonetic forms: (1) *one*, *none*; (2) *alone*, *only*, *atone*, where the *ō* which generally represents O.E. *ā* is preserved; and (3) *an*, *a*, the article.

Two, *twain* = O.E. *twā* (neut. and fem.), *twegen* (masc.); *twā* is still used in N. dialect.

Three = O.E. *ðri* (masc.), *ðrēo* (fem. and neut.). The masc. form is seen in *thir-teen* and *thir-ty*, with shortening of vowel and metathesis of *r*.

Five = O.E. *fif*. A comparison with Lat. *quinque*, Gr. *πέντε*, Goth. *fimf*, and Ger. *fünf*, shows that a nasal has been dropped.

Eleven = O.E. *end-lif* or *end-lufon*, which means *one* and *ten*. So *twelve* = *twā* and *lif*. *Lif* = Gr. *δεκα*, Lat. *decem* (*l* and *d* are sometimes interchanged as in *ol-eo* and *ol-or*, *δάκρυ*, and *lacrima*; and in such words as *laugh*, *enough*, *gh*, originally a guttural, has become *f*).

Twenty = O.E. *twentig*: *tig* = *ten*.

Hundred = O.E. *hund*, *hund-red*, *hundteontig*. *Hund* (meaning *ten*) was originally prefixed to all the cardinals from *seventy* to *one hundred and twenty*.

In O.E. there were no numerals beyond *thousand* (= *ðūsand*). *Million*, *billion* were borrowed from the French.

2. NOTES ON ORDINAL NUMERALS.

First = O.E. *forma*, *fyrrest*. (See under *Comparison*.)

Second (Lat. *secundus*) has replaced O.E. *ōðer*, *other*. Thus *every other day* = *every second day*.

Third = O.E. *ðridla*. The *r* has undergone metathesis, but it keeps its original position in the Yorkshire term *riding* (= *thridding*, a 'third part').

Fifth, *sixth* = O.E. *fifta*, *sixta*, the *t* having been changed to *th* by analogy. In the First Folio of Shakspeare we find *Henry the Fift*, the *Sixt*.

Seventh, *ninth*, *tenth*, *eleventh* and *thirteenth* to *nineteenth* had no *n* in O.E. We still have *tithe* (= O.E. *teōða*) without the *n*.

EXERCISES.

1. Classify the adjectives in the following passages under the heads: (i) *Qualitative adjectives*, (ii) *Quantitative adjectives*, (iii) *Demonstrative adjectives*, (iv) *Adjectives used as nouns*, and (v) *Nouns used as adjectives*:

- (a) "If Anna's happy reign you praise,
Pray, not a word of halcyon days;
Nor let any votaries show their skill
In aping lines from Cooper's Hill;
For know, I cannot bear to hear
The mimicry of deep, yet clear." (*Swift*.)
- (b) "Death fell upon him, while reclined he lay
For noontide solace on the summer grass,
The warm lap of his mother earth." (*Wordsworth*.)
- (c) "But grant that actions best discover man;
Take the most strong, and sort them as you can.
The few that glare each character must mark,
You balance not the many in the dark." (*Pope*.)
- (d) "Of all the gentle tenants of the place,
There was a man of special grave remark;
A certain tender gloom o'erspread his face.
Pensive, not sad; in thought involv'd, not dark;
As sweet this man could sing as morning lark,
And teach the noblest morals of the heart." (*Thomson*.)
- (e) "Oft before his infant eyes would run
Such forms as glitter in the Muse's ray
With orient hues, unborrow'd of the sun;
Yet shall he mount and keep his distant way
Beyond the limits of a vulgar fate:
Beneath the Good how far—but far above the great."
(*Gray*.)

2. Show what is wrong in the statement that "an adjective denotes the quality of a noun."

3. Comment on the italicised parts of the following passages:

- (a) "Thine eyes that taught the *dumb* on high to sing,
And heavy ignorance aloft to fly,
Have added feathers to the *learned's* wing,
And given grace a double majesty." (*Shaks.*)

- (b) "Ring out the false, ring in the true." (*Tennyson.*)
- (c) "Pardon, *gentles* all,
The flat unraised spirits, that have dar'd, etc." (*Shaks.*)
- (d) "That was true of the long, limp, good-looking girl in white with what he called a *pick-me-up-and-carry-me* expression." (*Marriot.*)
- (e) "There was a touch of the *melodramatic* about him."
- (f) "The friend had reached the *last-week's-weather* stage of conversation."

4. Write notes on the following instances of the use of *each*, *every*, *either*, *neither*, and correct them if necessary :

- (a) "She every hill and dale, each wood and plain did search." (*Spenser.*)
- (b) "Each in her sleep themselves so beautify." (*Shaks.*)
- (c) "Everich of you schul brynge an hundred knightes." (*Chaucer.*)
- (d) "Every each of ther hath some vices." (*Burton.*)
- (e) "Truth may lie on both sides, on either side or on neither side." (*Carlyle.*)
- (f) "Thersites' body is as good as Ajax'
When neither are alive." (*Shaks.*)
- (g) "I stood in Venice on the Bridge of Sighs;
A palace and a prison on each hand." (*Byron.*)
- (h) "On either side the river lie
Long fields of barley and of rye." (*Tennyson.*)

5. Some adjectives can only be used *predicatively* as *afraid*, *awake*.

Mention some others of this class and illustrate their use.

Show the difference between the predicative and the attributive use of *sorry*.

CHAPTER VIII.

THE ADJECTIVE: INFLEXION.

INFLEXION OF ADJECTIVES.

ADJECTIVES, in modern English, are not declinable words, with the exception of the words *this* and *that*, plurals *these* and *those*.

O.E. Forms.

Adjectives preceded by a demonstrative word were declined like masculine, feminine, and neuter nouns of the weak declension.

When not preceded by a definitive word, adjectives were thus declined :

Singular.				Plural.	
	Masc.	Fem.	Neut.	M. and F.	Neut.
Nom.	til (good)	til, -u	til	tile	tilu, -e
Gen.	tiles	tilre	tiles	tilra	tilra
Dat.	tilum	tilre	tilum	tilum	tilum
Acc.	tilne	tile	til	tile	tilu, -e
Abl.	tile	tilre	tile		

Forms of the time of Chaucer.

By the time of Chaucer the various suffixes had been reduced to an inflexional *e* in the plural, especially in adjectives of one syllable, and of adjectives used substantively, at the end of adjectives preceded by demonstratives and possessives, and in the vocative case, as 'O stronge God' (*Kn. T.* 1515).

Norman-French adjectives sometimes have *s* in the plural, when placed after their nouns, as *cosins germaines*, *places delitables* (*Koch*, i. p. 447).

Shakspeare has preserved a solitary specimen of the old genitive plural suffix *er* (O.E. *-ra*) in the word *alderliest* (for *allerliest*, *d* being an offgrowth of *l* before *r*), meaning 'dearest of all' (*II. King H. VI.* i. 1). Compare the German *allerliebste*. In Chaucer we find *alderleuest*, *alderfirst*, as well as *aller*, as "Up roos our host and was our *aller* cok"; "This maunciple sette hir *aller* cappe"; "Myn *alderleuest* lord and brother dere."

COMPARISON OF ADJECTIVES.

Adjectives have three forms called Degrees of Comparison. These are :

1. The Positive Degree.
2. The Comparative Degree.
3. The Superlative Degree.

The **Positive Degree** of an adjective is the adjective in its simple form, used to point out some quality or attribute of that which we speak about, as 'A *black* cat,' 'A *fine* day.'

The **Comparative Degree** of an adjective is that form of it by means of which we show that one thing, or set of things, possesses a certain quality or attribute in a greater degree than another thing, or set of things.

The Comparative Degree (Latin *comparativus*, from *comparo*, 'I put together') is formed from the Positive by adding to it the syllable **-er** (O.E. *-er*, *-or*) before which mute **-e** is dropped, and *y* is dealt with in the same way as before the plural suffix **-es**, as "My knife is *sharper* than yours"; "John's book is pretty, but mine is *prettier*"; "Your clothes are *finer* than mine." One thing may be compared either with *one* other, or with *a group of several*; and a group of things may be compared either with another group or with a single thing. Also a thing may be compared with *itself under other circumstances*, as "John is stouter than he was last year."

It must not be imagined that the comparative degree always expresses the existence of more of a certain quality in an object than the positive degree does. If we say, "William is a clever boy," and "John is *cleverer* than Thomas," we are not to infer that *cleverer* in the second case implies more cleverness in John than *clever* implies in the case of William. The fact may be that William is *cleverer* than John.

Some adjectives in the comparative degree are now used merely to mark relations in space or time, as *former*, *latter*, *elder*, *upper*, *inner*, etc.

The **Superlative** (Lat. *superlativus*, 'lifting up above') **Degree** of an adjective is that form of it which shows that a certain thing, or group of things, possesses the attribute denoted by the adjective *in a greater degree*

than any other among several, of which it is one. It is formed by adding **st** or **est** (O.E. *-est, -ost*) to the adjective in the positive degree: as, *greatest, largest*. Thus, of several boys in a group, we may say, 'John is the tallest.'

If we say "John is taller than all the other boys in the class," we express the same relation as to height between John and the rest as if we say, "John is the tallest boy in the class." But in the former case, John is considered *apart from* the other boys of the class, so that the *two* objects which we have in mind are *John* and *the other boys in the class*. When the superlative degree is used, John is considered as *one of the group* of boys compared with each other.

When two things forming one group are compared, it is usual and proper to employ the comparative degree, as "This line is the longer of the two."

Observations.

(1) Many adjectives from the nature of the ideas which they express cannot have comparative and superlative degrees: as, *right, left, wrong, square, triangular*, together with some of the quantitative adjectives, and all the demonstrative adjectives. Sometimes, however, adjectives are used in a sense which falls short of their strict meaning, and then they admit of degrees of comparison which would not otherwise be tolerable. For example, *extreme, perfect, chief*. As when we say, "This specimen is *more perfect* than that"; "He died in the *extremest* misery"; "The *chiefest* among ten thousand."

(2) The superlative degree is sometimes used in an *absolute* sense, when the thing spoken of is not compared with the rest of a class, but is regarded as possessing a certain quality in a very high degree, as, "Hail, *divinest* Melancholy" (*Milton*). *Most* is now usually prefixed to the positive to express this sense. Spenser even uses the comparative absolutely, as "Help thy *weaker* (= *too weak*) novice" (*F.Q., Prol.*).

(3) There are certain changes in spelling when the inflexions marking comparison are added:

- (i) If the Positive ends in **-e**, cut off the *-e*: e.g. *brav-er, fin-est*.
- (ii) If the Positive ends in **-y**, change the *y* to *i* if a consonant precedes: e.g. *pretti-er, merri-est*.
- (iii) Words of one syllable ending in a consonant preceded by a short vowel double the consonant to show that the vowel is short: e.g. *sadder, thinnest*.

IRREGULAR COMPARISON.

In the case of some adjectives, comparison is marked by what are commonly termed *irregular* forms, which in some cases are derived from totally different roots.

Positive.	Comparative.	Superlative.
Good	better	best
Bad	worse	worst
Little	less	least
Much	more	most
Many	[more]	[most]
Late	later or latter	latest or last
[Nigh <i>adv.</i>]	nigher	nighest or next
[Fore <i>adv.</i>]	former	first or foremost
Old	older or elder	oldest or eldest
[Forth <i>adv.</i>]	further	furthest
Far	farther	farthest

Notes on the above forms.

(i) *Better* and *best* are formed by vowel-change from the root *bat*, 'good' (cf. *elder* from *old*). The phrase *to boot*, 'to the good,' is from the same root. In O.E. and Mid. E. *bet* was found as a comparative, the *-er* being thrown off, as in *mo*=(more). Thus:

"*Bet* is to dyen than have indigence" (*Chaucer*).

"Do wel, Do-*bet* and do-*best*" (*Piers Plowman*).

(ii) *Worse*, from O.E. *weor* 'bad,' has the old *-s* of the comparative suffix, which was afterwards softened to *r*. The *r* suffix is seen in the O.E. forms *werre*, *warre* or *war*. Spenser wrote "The world is much *war* (cf. Scotch *warur*) than it wont." *Worse* and *worst* also do duty as comp. and sup. to 'evil' and 'ill.'

(iii) *Little* (O.E. *lytel*) is formed from the subst. *lyt*. *Less* and *least* come from a root *las*, 'feeble.' From *las* would be formed *laesra* as comp. *Lesser* (=smaller) may be the modern form of *laesra* and so older than *less*, which would be formed from it, as *bet* from *better*. Most writers however treat *lesser* as a double comp. *Least* is formed directly from *las*.

(iv) *Much* is the modern form of the O.E. *micel* 'great,' which has the same root as *méγas* and *magnus*. *More* (O.E. *māra*=*magra*) and *most* (O.E. *māest*=*magest*) have lost the *g*. *Moe* (O.E. *mā*), without the comparative suffix, is found in old English when referring to number. It is found as late as time of Shakspeare, e.g. "Here come *moe* voices" (*Coriolanus*). *More* and *most* meant *greater* and *greatest* (we still speak of 'the most part,' and used to say 'the more part.' The words have nothing to do etymologically with *more*).

(v) *Later* and *latest* refer to time; *latter* and *last* generally to position in a series. *Last* is a contraction of *latest*.

(vi) *Nigh*. There is no proper adjective form for the positive. The O.E. forms were *neah*, *nearra*, *neahst*. The comparative *nearra* passed into the forms *nerre* and *ner* ("Ner and ner" = *nearer* and *nearer* in Chaucer, *Pr.* T. 1710), and *ner* or *near* came to be used as a positive, and then *nearer* and *nearest* were formed from it. The three degrees ought to be *nigh*, *near*, *next*. Shakspeare uses *near* as a comparative, "The *near* in blood, the nearer bloody" (*Macb.* ii. 3).

(vii) *First* (O.E. *fyrst*) is the superlative (with *fore*). Another superlative form in O.E. was *fader* of "Adam our *forme* (= *first*) *fader*" (*Tale of Mel.*), made the anomalous comparative *former* and the d

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(viii) *Elder* and *eldest* answer to the O.E. *gldra* with vowel-change as well as suffix from *eald* = *lengra* and *lengest* from *lang*; *gyngra* and *gyngest* 'youngest' from *geong*. 'Elder' is now used to note precedence which is the consequence of being older. The old word is an abstract noun = O.E. *gldu*.

(ix) Most writers set down *further* and *furthest* as from *forth*. Mr. Skeat (*Etym. Dict.*), on comparing the German forms, is inclined to regard *further* as made from the comparative suffix *-ther*. It would then be the morphological equivalent of *πρότερος* (see Grimm's *Lex.*). In *furthest* would be made on a false analogy, as

(x) *Farther* and *farthest* are false forms, made to resemble *further* and *furthest*. The forms in O.E. are *feorrest*, in Chaucer *ferre* and *ferrest* (*Prof.* 48, 494) comparative is found in Shakspeare—"Far than De" (*Wint.* T. iv. 3).

Comparison by means of 'more' and 'most.'

Adjectives of more than two syllables, and most adjectives of two syllables, do not allow of the formation of comparative and superlative degrees by means of suffixes. But the same ideas are denoted by prefixing the adverbs *more* and *most* to the adjective in the positive degree. Thus we say, *Virtuous*, *more virtuous*, *most virtuous*; *Learned*, *more learned*, *most learned*.

The dissyllabic adjectives which do admit of suffixes of comparison are those ending in *-y* (*merry*, *merrier*, *merriest*; *holy*, *holier*, *holiest*); in *-er* (as *tender*, *tenderer*, *tenderest*); those in *-ble* (as *able*, *abler*, *ablest*); those accented on the last syllable,

as *polite*, *politer*, *politest*; *severe*, *severer*, *severest*; and some others, as *pleasanter*, *pleasantest*; *narrower*, *narrowest*, etc. The older writers often use *more* and *most* with monosyllabic adjectives, as *more strong*, *more sad*.

Euphony is the guide in this matter. The suffixes *er* and *est* were more freely employed by the earlier writers. Thus, e.g., we find *unhopefullest* in Shakespeare, *honourablest* in Bacon, *virtuouslest* in Fuller, etc. In poetical diction comparatives and superlatives in *er* and *est* are allowed which are not usual in ordinary prose, such as *divineest*, *perfectest*, *properest*.

Double comparatives and superlatives.

In O.E. there were two superlative suffixes *-ost* or *-est* and *-ema* (compare the Greek *ιστος* in *μέγιστος* and the Latin *imus* in *simill-imus*, *infimus*, etc.). There are a few superlatives in English ending in *-most*: *hindmost*, *inmost*, *foremost*, *utmost*, *uttermost* (here the *r* is phonetic not formative), *topmost* (formed by a false analogy from a noun). They are not compounds of the adverb *most*, but are double superlatives formed by the use of the two terminations *-ema* and *-ost*. *Former* appears to be a comparative formed from the O.E. superlative *forma*.

Double comparatives and superlatives are common in the older writers, as 'wors^rer,' 'more braver,' "the most unkindest cut of all" (*Shaksp*); "the most straitest sect," etc.

EXERCISES.

1. Form sentences to show the difference between (i) *later* and *latter*, (ii) *older* and *elder*, (iii) *farther* and *further*, (iv) *less* and *fewer*, (v) *much* and *many*.

2. Write notes on the *italicised* parts of the following passages:

(a) "The *newer* to the Church, the *ferther* from God."
(*Heywood*.)

(b) "Now draweth cut *er* that we *ferrer* twinne (=go)."
(*Chaucer*.)

(c) "Thilke *werre* (=war)
In which none wot who hath the *werre*." (*Gower*.)

(d) "Whan our lord hadde creat Adam our *forme-fader*."
(*Chaucer*.)

- (e) "He ne lafte (omitted) nat . . . to visite
The *ferreste* in his parisshe." (*Chaucer*.)
- (f) "She was the beste
And to behold the *alderfaireste*." (*Chaucer*.)
- (g) "Is no time *bet* than other in swich case." (*Chaucer*.)
- (h) "The envy of *less happier* lands" (*Shaks.*)
- (j) "Naught knowing . . . that I am *more better* than
Prospero." (*Shaks.*)
- (k) "I said an *elder* soldier, not a better." (*Ib.*)
- (l) "How much *more elder* art thou than thy looks?" (*Ib.*)
- (m) "Benedick is not the unhopefullest husband that I
know." (*Ib.*)
- (n) "If I had found a fairy in it, I couldn't have been
startleder."
- (o) "The woodcock, snipe and the other *lesser* daughters of
the ark." (*Lamb*.)
- (p) "By the *cunningest* mechanism they explode one another
into Dissolution." (*Carlyle*.)

CHAPTER IX.

THE PRONOUN.

Definition.

Pronouns (Latin *pro*, 'for,' *nomen*, 'name') are words which denote persons or things without being names for them; as when the speaker, instead of naming himself or the person to whom he is speaking, says, 'I am rich'; 'You said so'; or uses a demonstrative pronoun to avoid the repetition of a noun, as 'John has come home, he is very tired,' instead of 'John is very tired.'

Pronouns designate persons or things by indicating some relation in which they stand to other persons or things, and primarily to the speaker.

In reality **Pronouns** are words which mark certain relations in which the persons or things that they denote are viewed

with reference to other persons or things, and primarily to the speaker.

Thus **I, Thou, We, He** mark the relation between *me*, as the speaker, and persons to or of whom I speak. *This* and *that* designate something by its relation of nearness to, or distance from *me*.

Classification.

1. Personal: *I, thou, we, you, ye*.
2. Demonstrative:
 - (a) *He, she, it, they*.
 - (b) *This, that, these, those*.
 - (c) *One, ones, none*.
 - (d) The indefinite demonstratives *one, they*.
3. Reflexive: *myself, yourself, himself*, etc.
4. Relative or Conjunctive: *who, which, that, as*.
5. Interrogative: *who, which, what*.

1. PERSONAL PRONOUNS.

The Personal Pronouns are:

- (a) The Personal Pronoun of the first person.
- (b) The Personal Pronoun of the second person.
- (a) The Personal Pronoun of the 1st person is the pronoun which is used when a person speaks of himself singly or of himself in conjunction with one or more others, without mentioning any names. It is declined thus:

	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i>	I	we.
<i>Poss.</i>	mine or my	our or ours.
<i>Obj.</i>	me	us.

- (b) The Personal Pronoun of the 2nd person is the pronoun which is used when we speak of the person or persons spoken to. It is declined thus:

	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i>	thou	ye or you.
<i>Poss.</i>	thine or thy	your or yours.
<i>Obj.</i>	thee	you or ye.

Observations.

(i) *Me*. Besides being used as direct object and indirect object, *me* is used to indicate the speaker's desire to call attention to himself or to appropriate the narrative of the action to himself, *e.g.*

"Observe me, sweet sir ; they had planted *me* three demiculverins." (*Jonson*.)

"Villain, I say, knock *me* here soundly." (*Shaks.*)

(ii) *We* is not, in the ordinary sense, the plural of *I* ; it does not imply a simple repetition of *myself*. Indeed, the notion involved in *I* does not admit of plurality.

The plural form *we* is adopted by sovereigns in their official capacity, *e.g.*

"Now are *we* well resolv'd ; and by God's help,
And yours, the noble sinews of *our* power,
France being *ours*, *we'll* bend it to *our* awe." (*Henry V.*)

Newspaper editors express their opinions in the same way, *e.g.*

"With this contention *we* are in entire agreement." (*Times*.)

We is sometimes used for *you* with an ironical intention, *e.g.*
"So *we* rise early in the morning, do *we* ? It appears to me that *we* have all the vices of the philosopher." (*R. L. Stevenson*.)

(iii) The older singular *thou* is now used in liturgical language and in poetry. It is also still used among the Quakers, though with the curious change of *thou* to *thee* for the nominative, as '*thee* has,' '*thee* doesn't,' etc. In O.E. it was always used in addressing a single person. In Shakspeare's time *thou* was used, though by no means consistently, as the pronoun of affection towards children or friends, of good-natured superiority to servants, and of contempt or anger to strangers, *e.g.*

Clar. "Where art *thou*, keeper ! Give me a cup of wine.

2nd Murd. *You* shall have wine enough, my lord, anon.

Clar. In God's name, what art *thou* ?

2nd Murd. A man, as *you* are." (*Richard III.*)

"Prithee, don't *thee* and *thou* me ; I believe I am as good a man as *yourself*."

At a very early period the plural came to be used in speaking to a single person. In the first extant private letter, written by Lady Pelham to her husband in 1399, *ye* and *you* are used throughout.

You and *your* are now the ordinary pronouns of address, whether we are speaking to one person or to more than one.

Your is sometimes used to appropriate an action to the person addressed, *e.g.* "Your serpent of Egypt is lord now of *your* mind by the operation of *your* sun ; so is *your* crocodile" (*Shaks.*).

(iv) *Ye* was once exclusively nominative and *you* objective, e.g. "*Ye* goon to Caunterbury: God *yow* spede" (*Chaucer*). In Shakspeare's time the distinction was not closely observed, *you* being used for *ye* and sometimes *ye* for *you*, as "the more shame for *ye*, holy men I thought *ye*." The distinction is observed in the Bible of 1611, the language of which is based on earlier translations. See *John*, xiv. 1, 2. Now *you* is indifferently nominative and objective and *ye* is retained only in poetry.

(v) The Personal Pronouns have, properly speaking, no Possessive Case, that is to say, no Possessive Case with the force of a *substantive*.

In O.E. these genitives, when used as substantives, were governed by verbs, etc., or used in the partitive sense, as 'gemun þu min' (*remember thou me*)=*memineris mei*. This substantive use of *mín* and *þín* did not last beyond '10'. E. stage of our language. The substantive use of *our* (*úre*) and *your* (*eówer*) lasted till a later period. Thus in Chaucer (*Prolog.* 823) we find "*oure* aller cok" = 'the cock of us all'; in *Piers Plowman* "*Youre* aller hele" = 'the salvation of you all' (*aller, alder, or alther* is the same as the E. genitive *eutra*). So later still 'For both our sakes.' The abbreviated forms *my* and *thy* were not employed till the substantive use of *mín* and *þín* had disappeared.

The forms *my, our, your* are used only before the noun, and are therefore adjectives. The forms *mine, ours*, etc., are never followed by a noun, except in such stock expressions as 'mine host,' 'mine own.'

(vi) The pronouns of the first and second persons do not mark distinctions of gender, because when a person speaks of himself or to another person, the sex, being evident, does not need to be marked in language by gender, and the plural forms may include persons of different sexes.

O.E. Forms.

FIRST PERSON.

<i>Sing.</i>	<i>Dual.</i>	<i>Plural.</i>
<i>Nom.</i> ic	wit	wé
<i>Gen.</i> mín	uncer	úre (úser)
<i>Dat.</i> mé	unc	ús
<i>Acc.</i> mé (mec)	unc (uncit)	ús (úsic)

SECOND PERSON.

<i>Sing.</i>	<i>Dual.</i>	<i>Plural.</i>
<i>Nom.</i> þú	git	gé
<i>Gen.</i> þín	incer	eówer
<i>Dat.</i> þé	inc	eów
<i>Acc.</i> þé (þec)	inc (incit)	eów (eówic)

Forms of the time of Chaucer.

FIRST PERSON.

	Singular.	Plural.
Nom.	Ich, Ik, I	we
Gen.	min (myn) mi (my)	our, oure
Obj.	me	us

SECOND PERSON.

	Singular.	Plural.
Nom.	thou, thow	ye
Gen.	thin (thyn), thi (thy)	your, youre
Obj.	the, thee	yow

Notes. (1) *Ik* (with the hard guttural) belonging to the Northern dialect. *Ich* (with the soft *ch*) to the Southern dialect. In early English it was sometimes blended with the verb following, as *ichabbe* = 'I have'; *ichill* = 'I will.'

In *King Lear* we find the forms *chill* = 'I will,' and *chud* = 'I would.'

(2) The forms of the Pronoun of the First Person come from two different stems. *Ik* is connected with the Latin *ego*, the Greek *ἐγών* and the Sanskrit *aham*. The remaining forms belong to a stem *ma*, of which the *m* gets weakened to a *w* in the plural (*Koch*, i. p. 463). *Us* has lost an *n*, which is found in Gothic and the modern German *uns*. (Compare *goose*, *tooth*, etc.)

2. DEMONSTRATIVE PRONOUNS.

A **Demonstrative Pronoun** is used for a noun that has already been employed.

(a) **He, she, it, they.**

This is often called the Third Personal Pronoun. It is thus declined:

	Masc.	Fem.	Neut.		
Nom.	he	she	it	} Sing.	They
Poss.	his	her, hers	its		their, theirs
Obj.	him	her	it		them
					} Plur.

Observations.

(i) *She* (*sche* or *scho*) comes from the feminine demonstrative *seo*. The proper feminine of *he* is *heo*, of which a later form *hoo* is still heard in Lancashire, etc. *Heo* kept its ground in the Midland and Southern dialects long after *scho* or *she* had been adopted in the Northern.

(ii) *It* was in O.E. *hit*. The form without *h* probably existed in early times, when the word was unstressed in the sentence. The *t* is a neuter suffix, like *-d* in *id*, *quod*, etc. The regular genitive or possessive case of *hit* was *his*, as "If the salt have lost *his* savour," etc.

The form *its* is a late form and also a false one, for the suffix *t* should have dropped in the possessive, as *pæres* from *pæter*. There is only one instance of *its* in the Bible, in *Leviticus*, xxv. 5, and there it is a misprint, the original version having *it*, an uninflected possessive not uncommon in early English, and found as late as Shakespeare, as "Go to *it* grandam, child, and *it* grandam will give it a plum." (*K. John*, ii. 1.)

"The hedge-sparrow fed the cuckoo so long,
That it's had *it* head bit off by *it* young." (*Lear*, i. 4.)

Its occurs ten times only in Shakespeare.

Him continued to be used as an objective of *it* down to a late period. In Lily's Grammar (16th c.) we read, "The Subjunctive Mood hath commonly some conjunction joined with *him*."

(iii) *They*, *them*, etc. All the modern plural forms of this pronoun, together with the nominative of the feminine singular, are borrowed from the demonstrative *se*, *seo*, *pæt*. The genitive plural *her*, *hir*, or *hire*, and the objective plural *hem* were in use (as in Chaucer) for some time after *thai* or *they* had been adopted for the nominative in standard English, and after they had themselves disappeared from the Northern dialect.

The weak form of *hem*, i.e. 'em, is a dialectal form at the present day, though it is usually explained as an abbreviation of *them*.

(iv) *He*. This form is abbreviated in colloquial language to *a* in old writers, as "A brushes his hat o' mornings. . . . A rubs him-self with civet" (*Much Ado*, iii. 2). It is still a provincial idiom.

(v) *His*, *their*, etc. The genitive cases of this pronoun were not declined as adjectives in O.E. *Their* retained a substantive force after the other possessives had become pronominal adjectives. Traces of their substantive force still exist in their use as antecedents to relatives; as, "Whose hatred is covered by deceit, *his* wickedness shall be showed before the whole congregation." "*Their* sorrows shall be multiplied that hasten after another God." They may now, however, be classed with the other possessives.

O.E. Forms.

Singular.				Plural.
	Masc.	Fem.	Ne t.	
Nom.	hé	heó	hit	hi (hig)
Gen.	his	híre	his	híra (heora)
Dat.	him	híre	him	him (heom)
Acc.	hinc	hí (hig)	hit	ní (hig)

Forms of the Time of Chaucer.

	Singular.			Plural.
	Masc.	Fem.	Neut.	
Nom.	he	she, sche	hit, it	Of all Genders. thei, they
Gen.	his	hire, hir	his	here (her, hire)
Obj.	him	hire, hir, here	hit, it	hem

(b) **This, that, these, those.**

These words are adjectives when used with a noun, but pronouns when used for a noun. When two things which have been already mentioned are referred to, *this* refers to what has been mentioned last, *that* refers to what was mentioned before it, as "Virtue and vice offer themselves to your choice; *this* leads to misery, *that* to happiness."

They often refer to *whole sentences* or to the *general idea* conveyed by a preceding phrase, as, "I know that he is innocent, and *this* is my chief consolation"; "Lend me a shilling, *that's* a good fellow." Here *that* = 'a person who will lend a shilling.'

11. *bs* *here* and *there* combined with another adverb form compounds which are often substituted for *that* and *this* preceded by prepositions, thus: *therein* = *in that*, *hereby* = *by this*.

O.E. Forms.

	Singular.			Plural.
	Masc.	Fem.	Neut.	
1. Nom.	þes	þeós	þis	M. F. & N. þás
Gen.	þises	þisse, þissere	þises	þissa, þissera
Dat.	þisum	þisse, þissere	þisum	þisum
Acc.	þisne	þás	þis	þás
Instr.	þýs	—	þýs	—

	Singular.			Plural.
	Masc.	Fem.	Neut.	
2. Nom.	se (þe)	seó (þeó)	þæt	M. F. & N. þá
Gen.	þæs	þære	þæs	þára (þæra)
Dat.	þám (þæm)	þære	þám (þæm)	þám (þæm)
Acc.	þone (þæne)	þá	þæt	þá
Instr.	þý, þe	—	þý þé	—

This and **that** are neuter forms, which have come to be used for all genders. This simplification was first introduced in the Northern dialect.

When *pá* came to be used as the plural of *he, she, it*, two forms of it were adopted, *thai, thei*, or *they* for the Personal Pronoun, *tho* or *thu* for the demonstrative adjective. *Thei* and *tho* are thus used in Chaucer, etc. Apparently from confusion with the plural of *this* the Northern and Midland dialects adopted a form *thas* or *those* for the plural of *that*, as well as *tha* or *tho*, and then *this* received a new plural *thir* (a Scandinavian form), *thise*, or *these*. Ultimately *thas* (*those*) was discarded from the Northern dialect, and *tha* or *tho* from the Midland dialect; but the latter retained *thas* (*those*), which passed into modern English. In vulgar and provincial English *they* and *them* are still used as plural forms of *that*.

The instrumental case *þý* appears as *the* in "*the sooner the better*," etc. (Cf. Lat. *quo . . . eo*.)

A trace of the neuter *þæt* is seen in the M.E. forms *the ton*, *the tother* (still used in dialect) for *that one, that other*.

(c) One, ones, none.

One stands for a singular noun; *ones* for a plural, but *none* may stand for either, as:

You have two pens; lend me the finer *one*. I saw three white horses and two brown *ones*. You have three prizes; I have none. Give me some salt, please; I have *none*.

Observations.

(i) In the Bible we find *none* used as an adjective, as "There is *none* end of the store and glory." "There was *none* other boat there." This use of *none* is now obsolete.

(ii) There is no exact parallel to this use of *one* and *ones* in other languages.

(d) One, they.

One, they are used as Indefinite Demonstratives, like the French *un* and the German *man*. *One* can be used in the Objective and Possessive as well as in the Nominative; as,

One can hardly believe it.

"A quiet conscience makes *one* so serene."

"A sonnet to *one's* mistress."

One has ousted the O.E. *man*, which we still find in Chaucer as *men* or *me*, as,

"That blisful yok, which that *men* clepeth spousail."

3. REFLEXIVE PRONOUNS.

From O.E. times to early Modern English the **objective case** of the Personal Pronouns, and of the demonstrative *he, she, it*, was used in a **reflective sense** (Latin *reflecto*, 'I bend back'), when an action directly or indirectly affected the doer of it. Thus, in Shakspeare we find:

"I'll disrobe me." "I can buy me twenty." "Get thee wood enough." "Signor Antonio commends him to you." "Let every soldier hew him down a bough."

In Mod. Eng. this use of the simple pronoun in a reflective sense is almost obsolete. The forms *me, him, us*, etc., have been replaced by *myself, himself, ourselves*, etc.

The history of these forms in *-self* is curious and perplexing.

In O.E. the personal pronouns, in whatever case they were used, were strengthened by having the adjective *silf*, i.e. *self* (= *same*), agreeing with them, as *me silf*: *his silfes*, etc. But even in O.E. we find the curious idiom, that strengthened reflectives in the dative case (*me-silf, us-silf*, etc., made with an uninflected *silf*) were placed in apposition to pronouns in the nominative, in place of the inflected adjective *silf* or *self* ('*I me silf*,' '*we us silf*,' etc.), or might be used as nominatives by themselves. Constructions of this type were common for all three persons, and are still used for the Third Person, *himself, herself*, etc.

Very early, however, *self* came to be regarded as a substantive, and was preceded by the possessive pronouns (*myself, thyself, ourselves, yourselves*). This combination was formerly (and quite as legitimately) used for the third person (*his-self, theirselves*).

These forms are now used in two ways:

- (i) As the object of a verb denoting the same person as the subject, i.e. as Reflexive Pronouns, as 'He killed *himself*,' 'You will hurt *yourselves*.'
- (ii) To mark emphasis, as 'I *myself* heard it.' "*Myself* am Hell." (*Milton*.)

Observations.

(i) *Self* as adjective, meaning *same*, is found up to early Mod. Eng., as "That *self* mould." (*Shaks.*)

Compare German *selb* and the compound *self-same*.

(ii) This substantive use of *self* is clearly seen in 'My own *self*,' 'Your own *selves*,' etc. *Themselves* seems to have the plural *selves* in apposition to *them*.

(iii) In early English writers we find *ane* or *one* (= O.E. *ana*, 'alone') used like *self*. Thus "All himm *ane*" = *all by himself*

(*Orm.* 1025); "Him ane bi himm wellfenn"=*him alone by himself* (*Orm.* 822); "Walkyng myn one"=*walking by myself* (*Piers Pl.* 5023). The word *lane* (=alone) is still used thus in Scotch, as 'my lane' (by myself), 'him lane' (by himself). The pronoun appears to vary between the possessive and the objective, as it does with *self*.

(iv) *Ourself*. This is found in Shakspeare with the royal *we*, as "We will *ourselves* in person to this war." (*Rich. II.*)

4. RELATIVE PRONOUNS.

A **Relative Pronoun** is a word which **refers** to some noun or pronoun already used to denote the person or thing spoken about, and called the *antecedent* of the relative, and which **joins** the clause in which it stands to that which precedes it. Thus, in the sentence, 'He is reading about the battle that was fought at Hastings,' *that* refers to the noun *battle*, which is called the antecedent to the relative *that*, and joins the clause 'that was fought at Hastings' to the word 'battle' in the preceding clause. In 'This is the man *whose* house we saw,' *whose* refers to *man*, and *man* is the antecedent to *whose*.

Relative is a bad name, because it is insufficient. *He, the, it, that* also *relate* to an antecedent substantive, and therefore have an equally good right to be called *Relative Pronouns*. *Is, ipse*, etc., were in fact called *relative pronouns* by the ancient grammarians (*Priscian*, xii. 1; xvii. 9). The essential characteristic of the so-called Relative Pronouns is, that they are *connective pronouns*, and have the power of *grammatical subordination*. The best name for them would be *Subjunctive Pronouns*. This would, in fact, only be a revival of the *Articulus Subjunctivus* of the Latin grammarians (*Priscian*, l.c.).

The Relative Pronouns are : *That, who, what, which, as*.

That.

(a) *That* is the oldest of our relative pronouns. It is the neuter of the O.E. demonstrative *se, seo, þæt*, and is used now for all genders.

In O.E. the relative or connective force was given to the demonstrative pronoun by doubling the demonstrative word, an indeclinable particle *þe* (a weakened form of the ordinary demonstrative) being placed after *se, seo, þæt*.

Originally the principal sentence and the relative clause were co ordinate, *e.g.*,

"Se hæfð bryd, se is brydguma = He has the bride, he is the bridegroom."

Then the importance of the defining clause was marked by strengthening the demonstrative, the uninflected form *þe* being appended to the inflected form, *e.g.*,

"Se þe bryd hæfð, se is brydguma = He that hath the bride, he is the bridegroom."

The indeclinable *þe* could give a connective force to the Personal Pronouns, as,

"Faeder ure, þu þe eart on heofenum = Our Father thou that (= which) art," etc. (Compare *der ich*, *der du*, in German.)

Sometimes the demonstrative dropped out and the indeclinable *þe* appeared as the relative. In M.E. *that* took its place, but as late as Chaucer's time we find the want of inflexion supplied by putting the requisite form of the demonstrative pronoun, where it would indicate the construction of the relative. Thus:

"A knight ther was . . . *that* from the time that he first began to ryden out, *he* lovede chyvalre," where *that—he = who*.

"A litel clergeon . . . *that* day by day to seole was *his* wone," where *that—his = whose*.

(Cf. Lowland Scotch 'The man *at* [=that] *his* weyfe's deid' = 'The man *whose* wife is dead.')

That remained the usual relative in Early Mod. English and has continued to the present in literature, while it is in constant colloquial use. It is uninflected, and may relate either to persons or things. It never has a preposition placed before it, but if it is governed by a preposition, the preposition is put at the end of the sentence.

That cannot now be used in all cases where *who* can be used. A clause beginning with *that* limits or defines the noun to which it refers, and is therefore improper when that noun does not admit of further limitation. Hence, we cannot say:

'Thomas *that* died yesterday.'

'My father *that* is in America.'

W

(b) *Who* was in O.E. an interrogative pronoun, and was declined thus :

	<i>Masc. Fem.</i>	<i>Neut.</i>
<i>Nom.</i>	hwa	hwaet
<i>Gen.</i>	hwaes	hwaes
<i>Dat.</i>	hwam	hwam
<i>Acc.</i>	hwone	hwaet
<i>Instr.</i>	—	hwi (hwy)

The modern declension is

<i>Nom.</i>	who
<i>Poss.</i>	whose
<i>Obj.</i>	whom

From being simply *Interrogatives*, the above Pronouns (like *quis* and *quis*) acquired the force of *Indefinite Pronouns* (e.g. O.E. "gif hwa eow aenig þing to cwyð" = 'if *any one* say anything to you'), meaning *some* (or *any*) *one* or *thing*, especially after *if* (*gif*). We still have this sense in the phrase "As *who* should say" (i.e. 'as should *some one* say,' or 'as [if] *some one* should say'), and in the compounds *somewhat*, etc. They were then converted into *Indefinite Relatives* by the addition of the pronouns *so*, *some*, or *that* (which had already acquired a connective or subordinative sense), the compounds of *so* being often strengthened by the addition of *ever*.

Chaucer still uses *that* or *as* for a mark of *relativity* or *subordination* after *who* and its derivatives, as "Whom *that* I serve" (*Kn. T.* 373); "Catoun *which that* was so wis a man" (*N.P.T.* 120). Similarly "when *that* the poor have cried, Caesar hath wept" (*Shaksp.*); "when *as* sacred light began to dawn" (*Milton*). *Whereas* still keeps its ground. In O.E. *swa* was placed before as well as after the *hwa*, *swa-hwa-swa*. In the *Ormulum* we find *whatsumm* and *whatsumm* for *whoso* and *whatso*. This formation is still preserved in the (now vulgar) words *whatsomever*, *howsomever*, etc., sometimes turned into *whatsomedever*, etc. "What man *that* hath frendes" (*Chaucer*) = "whatsoever man has friends."

Whoso and *Whoever* are not now declined, but *soever* may be added to all the three cases of *who*.

Lastly *who*, *which*, and *what* were used as relatives without *so* or *that* appended.

Who refers only to persons. Its antecedent is sometimes omitted, as, "Who steals my purse, steals trash."

The relative *who* was not fully established until the seventeenth century. Ben Jonson in his *English Grammar* acknowledges only the relative *which*, though there are many instances of the use of *who* in Shakspeare. Even in Addison's day *who* was not common, so that the essayists recommended its more extensive use instead of the overburdened *that*.

What.

(c) *What* is in reality the neuter of *who*, and, as a substantive, refers only to an antecedent that is neuter and singular. It is also used adjectively, as "I gave him what help I could"; "What time I am afraid, I will trust in Thee." The possessive case of it (*whose* = *hæres* or *whas*) is still in use, though rarely employed except in poetry; as, "The question *whose* solution I require" (*Dryden*); "I could a tale unfold, *whose* lightest word," etc. (*Shakspeare*); "The roof, *whose* thickness was not vengeance proof" (*Byron*). *Whom* is no longer used as a neuter objective.

When *what* is used as a relative in modern English, the antecedent is suppressed. In poetry it is sometimes followed by *that*, as, "What he hath won, *that* hath he fortified" (*King J.* iii. 4).

In the older writers we find *all what*, *that what*, etc. (cf. German *alles was*).

In some grammars *what* is called a *compound relative*. This is wrong and misleading. The name is absurd, because *what* is not a compound word at all, though large numbers of unfortunate learners are actually led to believe that *what* is made up of the beginning of *which* and the end of *that*. *What* is not even equivalent to *that which*; it is nothing more than a relative with its antecedent suppressed, like *who* in the sentence quoted above. Those who make *what* contain its own antecedent, should equally make the antecedent contain its own relative in "That is the *man* I speak of," and call 'man' a *compound antecedent*.

Which.

(d) *Which* (originally a compound of *hwi* the instrumental case of *hwa*, who, and *-lic*, like, and equivalent to the Latin *qualis*, 'of what sort').

Instead of *what*, the ordinary relative relating to animals or things is **which**.

It is, however, quite a mistake to call '*which*' the neuter of '*who*.' It was formerly used like '*who*,' as "Our Father *which*

art in heaven." In Chaucer it is followed by *that* ('which that,' or 'the which that'), and long after was preceded by *the*, as in the English Bible and Shakspeare. (Compare the French *le quel*.)

The proper correlative of *which* is *such*, as, "Such which must go before" (*Bacon*). *Such*—*which* = *talis*—*qualis*.

Which preceded by a preposition is often replaced by *where*, as *wherein* = *in which*; *whereto* = *to which*, etc.

Who and *which* can always be used where *that* can be used. They have also a *continuative* force, which *that* never has.

Some grammarians assert that *who* and *which* are not properly used to introduce a *limiting* or *defining* clause, and that in such sentences as, "That is the man *who* spoke to us yesterday," "The house *which* he built still remains," the word *that* is preferable. The best writers of English prose do not countenance this view.

The relative pronoun is frequently understood, as, "That is the person I spoke of," for "the person whom I spoke of." But it is now seldom omitted unless, if expressed, it would be in the objective case.

As.

(e) *As* (O.E. *ealswa* = *also*, i.e. *all so*, German *als*) is often used as a relative pronoun, especially after *same* and *such*; as, "That is not the same *as* that"; "His character is not such as I admire." So also in the phrases *as to* and *as for*, *as* is a relative pronoun, the subject of a verb understood. In "As to that, I have nothing to say," 'as to that' = '*quod ad hoc [attinet]*' = '*what [relates] to that*.' So in French '*quant à vous*' = '*quantum ad vos attinet*.'

As is clearly an ordinary Relative Pronoun in Chaucer (*Kn. T.* 1000), "his hundred *as* I spak of now." So in Maundeville (quoted by Skeat), "Zaracon *as* was fadre to Salahadyn."

5. INTERROGATIVE PRONOUNS.

Interrogative Pronouns are used in asking questions. They are *who*, *what*, *which*, *whether*.

Who is used of persons only, and is declined like the relative *who* (see above).

What is the neuter of *who*. It is now indeclinable, and is used both as a substantive and as an adjective.

Which is a compound (see above), and is used both as a substantive and as an adjective.

Whether means 'which of the two?' and is now obsolete.

Examples.

"*Who* is on the Lord's side, *who*?"

"*U*h, *what* shall I liken this generation?"

"Here are two roads: *which* will you take?"

"*Whether* is greater, the gift or the altar?"

Notes.

(i) *Who*, *whose*, *whom* are all *singular* forms. So in Latin *se*, *sui*, *sibi* are *singular* forms, even when they relate to more than one.

Who and *whom* were confused in early Modern English, in the same way as *ye* and *you*, so that *who* was often used for the accusative, as in modern colloquial style. Thus in Shakspeare we find "*Who* does the wolf love?"; "*Who* I myself struck down"; "*To who*?"; "*With who*?" etc.

(ii) *What* was used predicatively in O.E. as a substantive without regard to gender and number, as "*Hwæt syndon ge?*" (*what are ye?*). It was often followed by the genitive case, as "*hwæt godes?*" (*what of good?*); "*hwæt weores?*" (*what of work?*). When the genitive suffix came to be dropped, except when it denoted possession, these combinations gave rise to an apparently adjectival use of *what*, which was subsequently admitted before masculine and feminine as well as before neuter nouns. *What* is used adjectively with an intensive force in exclamations, as "*What a fool he was!*"; "*What knaves they are!*" In old English *which* was similarly used, as "*O, which a pitous thing it was*" (Chaucer, *Ch. T.* 1086).

What is sometimes used as an adverb, as "*What (i.e. for what purpose) need we any further witness?*" "*Lord, what these weathers are cold!*" (*Wakefield Myst.*).

(iii) *Which* is O.E. *hwylc* or *hwile* (see Section 4). In Scotch it is still *quhilk* or *whilk*. Its old meaning ('of what sort?') is seen in the passage: "*He wiste hwaet and hwylc þys wif waere,*" "*He knew what and of what sort this woman was.*"

Which has probably the same meaning in Chaucer's *Prologue*, l. 40, "*To tell yow . . . whiche they weren and of what degree.*"

(iv) *Whether* (O.E. *hwæðer*) is derived from *who* (*hwa*) by means of the suffix *-ther*. The Latin *uter*, *cuius* *quater*, and derived from *quis*, is analogous to *whether*.

EXERCISES.

1. Explain the nature and use of the pronouns italicised in the following passages :

- (a) "*Myself* when young did eagerly frequent
Doctor and Saint." (*Fitzgerald.*)
- (b) "I strove with *none*, for *none* was worth my strife."
(*Landor.*)
- (c) "How sweet are looks *that* ladies lend
On *whom* their favours fall!" (*Tennyson.*)
- (d) "Try *what* repentance can: *what* can it not;
Yet *what* can *it*, when *one* cannot repent?" (*Shaks.*)
- (e) "What we oft do best
By sick interpreters, once weak *ones*, is
Not *ours* or not allowed." (*Shaks.*)
- (f) "This is servitude—
To serve the unwise, or *him who* hath rebelled
Against his worthies, as *thine* now serve *thee*,
Thyself not free, but to *thyself* enthralled." (*Milton.*)
- (g) "*We* are no tyrant but a Christian King." (*Shaks.*)
- (h) "So *a'* bade me lay more clothes on his feet." (*Shaks.*)
- (j) "Let her take a jolly policeman, *which* perhaps *his* name
is X." (*Thackeray.*)
- (k) "My lords, with humble submission *that that* I say is
this: *that that that that* gentleman has advanced is not
that that he should have proved to your lordships."
(*Spectator.*)
- (l) "'*Thee* shouldstna sit i' the dark, mother,' said Adam."
(*Eliot.*)
- (m) "Which of *you* that bereth *him* best of all . . .
Shal have a soper at our aller cost." (*Chaucer.*)
- (n) "*Ye* woot your forward (= agreement) and I *it* *you*
recorde." (*Chaucer.*)
- (o) "I do beseech *ye*, if *you* bear me hard." (*Shaks.*)
- (p) "An hendy hap *ichabbe* yhent,
Ichot from heuene it is me sent."
(= "I have had a piece of good fortune, I know that
it is sent me from heaven.") (*circ. 1300.*)

(q) "*Hoo* can keep her e'en oppen as weel's onybody."

(Lancashire dialect.)

(r) "I do tell *en* he wears out a deal more shoe-leather that way." (Dorset dialect.)

2. Criticise the following passages :

(a) "Who was the thane lives yet." (*Shaks.*)

(b) "The dead man's knell
Is there scarce asked for who." (*Shaks.*)

(c) "I have not from your eyes that gentleness
As I was wont to have." (*Shaks.*)

(d) "The chain
Which God he knows I saw not, for the which
He did arrest me." (*Shaks.*)

(e) "I fear nothing
What can be said against me." (*Shaks.*)

(f) "Whether of them twain did the will of his father?"
(*Bible.*)

3. Criticise the following statements :

(a) "*Ben Jonson* in his *English Grammar* acknowledges only the relative *which*."

(b) "We are descended of ancient families and kept up our dignity and honour many years till the Jack-sprat *that* supplanted us" (said by the petitioners in Steele's "Humble Petition of *Who* and *Which*" (1711)).

4. Explain the use of the pronouns *me* and *your* in the following passages :

(a) "*Your* date is better in *your* pie and *your* porridge than in *your* cheek." (*Shaks.*)

(b) "*Your* worm is *your* only emperor for diet." (*Ib.*)

(c) "The skilful shepherd peel'd *me* certain wands." (*Ib.*)

(d) "You hardly know?" repeated the doctor. "Interrogate your consciousness. Come push *me* this enquiry home." (*R. L. Stevenson.*)

CHAPTER X.

THE VERB: CLASSIFICATION.

Definition. A **verb** (Lat. *verbum*, 'word,' the verb being emphatically *the word* of the sentence) is a word by means of which we can **say something**, about some person or thing.

The word which stands for what is spoken about is called the **subject** of the verb, and is in the **nominative case**. In relation to the **Subject**, the verb is called the **Predicate**.

A verb tells us with regard to what is spoken about that it does **something**, or that it **is in some state**, or that it **has something done to it**.

Classification of Verbs.

Verbs are divided into two classes—

1. Transitive Verbs. 2. Intransitive Verbs.

A **Transitive** (Latin *transire*, 'to go across,' the action passing over, as it were from the doer of it to the object of it) **Verb** is one which denotes an action or feeling which is directed towards some object; as, *strike*, 'He strikes the ball': *love*, 'He loves his father.' The word which stands for the object of the action described by the verb is called the **object of the verb**. It is put in the objective case. The *grammatical* object of a *verb* must not be confounded with the *real* object of the *action*.

A verb does not cease to be transitive because the object of the action is too vague to be expressed. In "About, seek, fire, kill" (Shaksp. *J. C.*) the verbs are all transitive.

An **Intransitive Verb** is one which denotes a *state* or *condition*, or an action or feeling which is not directed towards an object; as, *to be*, *to dwell*, *to sit*, *to rejoice*, *to run*. Verbs of this kind are sometimes called **Neuter Verbs**.

Many verbs are used, with a difference of meaning, sometimes as transitive verbs, sometimes as intransitive verbs.

Intransitive Verbs used transitively.

- { He ran away. *Intrans.*
- { He ran a thorn into his finger. *Trans.*
- { The child speaks already. *Intrans.*
- { He speaks several languages. *Trans.*
- { I walked to town. *Intrans.*
- { I walked my bicycle to the repairer's. *Trans.*

Transitive Verbs used intransitively.

- { He moved the stone. *Trans.*
- { The stone moved. *Intrans.*
- { I opened the door. *Trans.*
- { The door opened. *Intrans.*
- { The horse drew the cab. *Trans.*
- { The army drew near the town. *Intrans.*

The second verb may, however, be regarded as reflexive with *itself* understood after it. Thus compare the door opened (itself) with the French '*la porte s'ouvre*,' and the German '*die Tür öffnete sich*.'

In old English intransitive verbs were often followed by a pronoun used reflectively, as "Hie thee home"; "Fare thee well"; "Sit thee down."

In such phrases the pronoun was originally in the *dative*, marking that the actor was affected by the action, but not that he was the *direct object* of it. Thus: "Hie *him* hámweard ferdon," 'They marched *them* homewards' (Alf. Oros, i. 9). Sometimes what looks like an accusative (or objective) of cognate meaning may be regarded as a complement of the predicate. Thus: "It rained fire and brimstone" = 'It rained, and the rain was fire,' etc. For the use of what is called the *cognate objective* (as in 'to run a race') see the Syntax.

Some compound verbs are used curiously in this way, as, "To over-sleep oneself"; "He over-ate himself"; "Vaulting ambition which o'erleaps itself," i.e. 'leaps farther than it intended,' and some verbs complemented by an adjective, as "I have talked myself hourse"; "The child screamed itself black in the face."

Other classes of Verbs.

Besides these two main classes of verbs there are three other kinds of verbs to be distinguished:

1. Verbs of *Incomplete Predication*. These are verbs which do not make a complete statement unless they are followed by a noun or an adjective or a verb in the infinitive mood. 'He is,' 'Henry can,' 'The meeting became,' 'All seem,' are expressions without meaning. We give them meaning by adding a significant word. Thus:

'He is captain.'

'Henry can shoot.'

'The meeting became uproarious.'

'All seemed pleased.'

2. *Auxiliary and Notional verbs*. The *auxiliary* (Lat. *auxilium*, 'help') verbs are six in number, *be, have, shall, will, may, do*, and are used, as we shall see later, to *help* to make the different forms of the verb. I *am* going, I *have* gone, I *shall* go, he *will* go, (though) he *may* go, *does* he go, are all different parts of the verb *go*.

But these six little verbs have also meanings of their own. Thus, in 'I *have* a large garden,' *have* conveys the *notion* of possession. In 'I *will* be heard,' *will* conveys the *notion* of determination. In 'May I come in?' *may* denotes permission. Hence these verbs, when so used, are sometimes called *Notional verbs*.

3. *Impersonal verbs*. These are verbs which are used in the 3rd person singular, with a vague subject *it*, to express in a general way that an action is going on or a state existing.

Most of them denote weather-phenomena, as, *it rains, it snows, it lightens*. In Old English there were many impersonal verbs, which had no subject expressed, but which were accompanied by a personal pronoun in the objective or dative to denote the person affected.

Thus, *the hungreth* = (it) *hungreth thee, i.e.* 'Thou art hungry.'

Him smerte = (it) *smarted him, i.e.* 'He was hurt.'

"*Us hungreth swithe sore.*" (*Havelok*.)

"*Eet this when þe hungreþ.*" (*Piers Plow.*)

"He may nat wepe although *him* sore smerte." (Chaucer.)

"Whan they were slayn, so *thursted him* that he was wel ny lorn." (Chaucer.)

We still have two of these verbs without a subject, *i.e.* *methinks* (O.E. *methyneth*, 'it seems to me') and *me-seems*, e.g. "*Methinks* the lady doth protest too much" (Shaks.); "For they talked, *me-seemed*, of what they knew not" (Tennyson). *If you please* (= if it please you, like the Latin *si tibi placet*) illustrates the same construction, but the *you* has been taken as a nominative, and the verb *please* as a personal verb. Hence, *if I please, if they please*.

EXERCISES.

1. Show by means of sentences that the following verbs may be used reflectively without having the reflective pronoun expressed: *push, extend, stretch, drag, lean, keep, bend, feed, shut, harden, shorten, melt, dissolve, recover, yield, refrain, obtrude, pour, remove, steal*.

2. Show by pairs of sentences that the following verbs may be used both transitively and intransitively: *act, blow, fly, grow, abide, boil, shake, slip, stay, survive*.

3. Comment on the italicised forms in the following passages:

(a) "*Herseemed* she scarce had been a day
One of God's choristers." (Rossetti.)

(b) "*Me thinketh* it accordaunt to resoun
To telle yow al the condicioun
Of ech of hem." (Chaucer.)

(c) "Major Dobbin, *if you please not to break* my scissors." (Thackeray.)

(d) "Will you *please* to remember this?" (Thackeray.)

(e) "And when *it dawned*, they dropped their arms." (Cor. Age.)

4. The German grammarian Mätzner (see also Mason's *Grammar*, § 382) takes the words "*him shall never thirst*" in *John*, iv. 14 (Authorised version) as an illustration of the impersonal use of the verb *thirst*. Refer to the passage and show that he is misinterpreting it.

5. Classify the verbs in the following passages under the heads *Transitive, Intransitive, Impersonal, of Incomplete Predication* :

(a) "It yearns me not if men my garments wear ;
Such outward things dwell not in my desires :
But if it be a sin to covet honour,
I am the most offending soul alive.
No, faith, my coz, wish not a man from England."

(b) "Though I speak it to you, I think the King is but a man, as I am : the violet smells to him as it doth to me ; the clement shows to him as it doth to me ; all his senses have but human conditions ; his ceremonies laid by, in his nakedness he appears but a man ; and though his affections are higher mounted than ours, yet, when they stoop, they stoop with the like wing."

CHAPTER XI.

THE VERB: INFLEXIONS.

VERBS admit of the following modifications: **Voice, Mood, Tense, Number, Person.**

These are expressed partly by **inflexion**, partly by the use of **auxiliary verbs**.

All inflexions were once significant *words*, which were attached to other words, but have become so worn down by use, that in many cases their original meaning can be only guessed at. Their origin is illustrated by the *-d* of *lored*, which can be traced to *love-did*, i.e. *did-love*. So in French *j'irai* is made up of *je-ir-ai*, i.e. *ego-ire-habeo* = 'I have to go.' The use of auxiliaries is therefore a return to the original method of going to work.

VOICE.

Voice is the form of a verb by means of which we show whether the **subject** of the sentence stands for the **doer**, or for the **object** of the action spoken of by the verb. There are two voices :

1. The Active Voice.
2. The Passive Voice.

The **Active Voice** is made up of those forms of a verb which denote that the **subject** of the sentence stands for the **doer of the action** described by the verb; as, "The boy *strikes* the ball." "The cat *killed* the mouse."

The **Passive Voice** is made up of those forms of a verb which denote that the **subject** of the sentence stands for the **object of the action** described by the verb; as, "The ball *is struck* by the boy." "The mouse *was killed* by the cat."

The same action may be expressed by either voice, but then the word that is the *object* of the active verb must be the *subject* of the passive.

In the strict sense of the above definition only transitive verbs could properly be used in the passive voice, and only the *direct object* of the active verb could become the *subject* of the passive verb. This is in fact the usage in Latin, German, etc. But English has blended the *accusative* and the *dative* into one case, the 'objective,' and as a consequence of this allows (in most cases) the *objective of either kind of object* to become the *subject* of the passive. "I told him the news" becomes either "The news was told him," or "He was told the news."

Moreover English has singular freedom in the way in which it treats groups of words as though they were single nouns, verbs, etc. When a complex expression containing a verb in the active voice is attended by a noun or pronoun in the objective, whether after a preposition or not, that noun or pronoun may be made the subject of a complex passive phrase. Thus we may say: "He spoke to the man = The man was spoken to"; "They took great care of him = He was taken great care of." Similarly, "He was promised a new coat"; "The dead were refused burial," etc.

Transitive verbs are sometimes used in the active with a sort of passive signification, *e.g.* "The meat cuts tough = The meat is tough when it *is cut*." "The cakes eat short and crisp = The cakes are short and crisp when they *are eaten*." "The book was selling well = The book *was being sold* well."

Formation of Passive Voice.

The **Passive Voice** of a verb is formed by prefixing the various parts of the verb **be** to the **perfect participle** of the

verb. The perfect participle of a transitive verb is **passive** in meaning.

Some intransitive verbs have their perfect tenses formed by means of the verb *be*, followed by the past or perfect participle: as, 'I *am* come'; 'He *is* gone.' Great care must be taken not to confound these with passive verbs. The sign of the passive voice is not the verb *be*, but the *passive participle* that follows it. *Come* and *gone* are not passive.

In Latin and Greek the Passive Voice has sprung out of the Middle or Reflective Verb. Thus *amatur* is made up of *amat* and a reflective pronoun. So in the Scandinavian languages a passive is made by attaching the reflective pronoun to the active voice. In the third person this suffix was *-sk*. A trace of this formation is found in English in two verbs, viz., 'to busk' = 'to get oneself ready' (from *bua* 'to prepare'), and 'bask' = 'bathe oneself.'

In O.E. and early English the passive verb was also made with the auxiliary *weorðan* 'to become,' as the passive voice is now made with *werden* in German. Thus (in *Piers Pl.*), "No creature withouten cristendom *worð* *saced*." The verb *weorðan* is probably connected with *vertēre*, 'to turn.' We still say 'The milk *turned* (=became) sour.'

MOODS.

Moods (that is **Modes**, from Lat. *modus*, 'a manner') are certain variations of form in verbs, by means of which we can show the mode or manner in which the action or fact denoted by the verb is connected in our thought with the thing that is spoken of.

There are four moods:

A. Three Finite Moods.

1. The Indicative Mood.
2. The Imperative Mood.
3. The Subjunctive Mood.

B. The Infinitive Mood.

Note.

There is a great deal of discrepancy and confusion in the statements of the ancient grammarians about the Moods. Opinion ultimately settled down amongst the Roman grammarians to the recognition of five Moods, the *Indicative*, *Imperative*, *Optative*, *Subjunctive*, and *Infinitive*. The separation of the Optative and Subjunctive was perfectly needless.

The forms were identically the same, it was only the uses to which the forms were put that differed. It would have been as reasonable to give half a dozen names to the Ablative Case, according to the uses to which it was put.

To these moods many grammarians add the *Potential Mood*, meaning by that mood certain combinations of the so-called auxiliary verbs *may, might, can, could, must*, with the infinitive mood. This is objectionable. *I can write*, and *I must go*, are no more moods of the verbs *write* and *go*, than *possum scribere* is a mood of *scribo* in Latin; or, *Je puis écrire*, *Ich kann schreiben* and *Ich muss gehen* moods of the verbs *écrire*, *schreiben*, and *gehen* in French and German. Moreover, this potential mood would need to be itself subdivided into Indicative forms and Subjunctive forms. The sentences '*I could do this at one time, but I cannot now*,' and '*I could not do this, if I were to try*,' do not contain the same parts of the verb *can*. In the first sentence, *could* is in the indicative mood; in the second, it is in the subjunctive mood.

A. The Finite Moods.

1. THE INDICATIVE MOOD (OR MOOD OF FACT).

The **Indicative** (Lat. *indicare*, 'to point out') **Mood** comprises those forms of a verb which are used when a statement, question, or supposition has relation to some event or state of things which is regarded by the speaker as actual, and independent of his thought about it; as, '*He struck the ball*.' '*We shall set out to-morrow*.' '*If he was guilty, his punishment was too light*.'

2. THE IMPERATIVE MOOD (OR MOOD OF VOLITION).

The **Imperative** (Lat. *imperare*, 'to command') **Mood** is a form of the verb by means of which we utter a command, request, or exhortation; as, '*Give me that book*.' '*Go away*.' The subject of a verb in the imperative mood is usually omitted, but may be expressed; as, '*Go thou and do likewise*.'

When we express our will in connection with the first or third person, we either employ the subjunctive mood (as "*Cursed be he that first cries hold*," "*Go we to the king*"), or make use of the imperative *let* (which is of the *second* person, with its subject omitted), followed by an infinitive complement, as, '*Let us pray*.' '*Let him be heard*.' These are not imperative forms of *pray* and *hear*.

It may be said that it is much easier to call 'Let us go' the first person plural imperative of the verb *go*, and so on. So it is. It is always easier to shirk a difficulty than to solve it. The objection to the easier course is that it is false. *Us* cannot be the subject of a *finite* verb, and *let* is not of the first person. (Compare the German 'Lasset uns beten.') Still in *sense* 'Let us go,' etc., are so like simple imperatives that we find "Let us make a covenant, I and thou" (*Gen.* xxxi. 44).

3. THE SUBJUNCTIVE MOOD (OR MOOD OF CONCEPTION).

The **Subjunctive** (Lat. *subjungere*, 'to join on to') **Mood** comprises those forms of a verb which are used when a statement, question, or supposition has relation to an event or state of things which is only *thought of*, and which is not treated by the speaker as *matter of fact*, independent of his thought about it.

Many writers have actually forgotten what they are dealing with when they speak of the Subjunctive Mood. It is therefore necessary to insist upon the very obvious truth, that in all languages the Subjunctive Mood is not a particular *way of using verbs*, but a particular *group of verb-forms*. Such forms as *sum, est, amo, monebo, audiri*, etc., in Latin; *bin, hast, liebt, sprach*, etc., in German; *was, has, am, is*, etc., in English, belong to the Indicative group, and are *Indicative* whatever may be the construction in which they are found. Such forms as *sim, esset, amem, audiverim*, etc., in Latin; *sey, wäre, habest, spräche*, etc., in German; *[he] be, [I] were, [thou] have*, etc., in English, belong to the Subjunctive group. The Mood is conditioned by the *verb-form*, and not by the use of a conjunction. There are, however, grammars still in use, the unfortunate learners of which are taught that 'If I am,' is the *Subjunctive Mood* of the verb *to be*.

If we use the term *Objective* for what is regarded as having an existence of its own independent of the thought of the speaker, and *Subjective* for what exists (or is dealt with as existing) only in the thought of the speaker, we may say that the **Indicative** is the **Mood of Objective Predication**, and the **Subjunctive** the **Mood of Subjective Predication**.

The Indicative Mood, which relates to actual fact (or what is dealt with as such), must necessarily be simple in its application, because a fact external to our thought about it does not admit of being shaped in our thought as we please. But when an act or state is connected with something that we speak about *only in our thought*, the relation of the two may

assume various forms. Consequently the Subjunctive Mood admits of a great variety of uses, especially in languages in which its forms are fully preserved. In modern English these uses have become very much restricted.

It is getting (unfortunately) more and more common to use the Indicative Mood in cases where the Subjunctive would be more correct. Thus for "See that all *be* in readiness," many people say "See that all *is* in readiness"; for "If that *were* to happen," they say, "If that *was* to happen."

The Subjunctive is employed :

- (i) To express a *will* or *wish* (as "Thy kingdom *come*").
- (ii) In clauses denoting *purpose* (as "See that all *be* in readiness," "Govern well thy appetite, lest sin *surprise* thee").
- (iii) In clauses denoting the purport of a wish or command (as "The sentence is that the prisoner *be* imprisoned for life").
- (iv) To express a supposition or wish contrary to the fact, or not regarded as brought to the test of actual fact (as "If he *were* here he would think differently," "Oh! that it *were* possible").

A verb in the Subjunctive Mood is generally (but not always) preceded by one of the conjunctions *if*, *that*, *lest*, *though*, *unless*, etc ; but the Subjunctive Mood is not always necessary after these conjunctions, nor is the conjunction a part of the mood itself.

In modern English the simple present or past tense of the Subjunctive Mood is often replaced by phrases compounded of the verbs *may*, *might*, and *sho'ld*, which for that reason are called *auxiliary*, or *helping verbs*. Thus, for "Lest sin *surprise* thee," we now commonly say, "Lest sin *should surprise* thee."

Of course these varieties of signification are not actually expressed by the Subjunctive Mood. That Mood merely supplies us with a form of predication which can be shaped by our intelligence, according to circumstances, so as to suit the meaning to be conveyed.

In O.E. the functions of the Subjunctive Mood were much wider than in modern English. It was used wherever we now use it, and it was also employed :

1. In indirect questions, as "ácsiað hwá sý wyrðe" = "ask who is (*be*) worthy."

2. In reported statements for which the reporter does not vouch, as "He sæde ðæt ðæt land *sic* swiðe lang norð" = "he said that that land is (*be*) very far north."

3. In putting a general case, or describing a type of a class, as "Hwæt is ðinga ðe bieterre *sic*!" = "what of things is [there] which *be* more bitter!" "Se þe hæbbe eáran tó gehýranne gehýre" = "He that hath (*have*) ears to hear, let him hear."

The Subjunctive Mood cannot be used in a *simple* declarative or interrogative sentence. A predication made in thought only is meaningless, except as related to some other predication. Hence the mood was called the '*subjunctive*' or '*joining-on*' mood, because (except when expressing a wish) it is only employed in complex sentences.

Conjunctive is a better name than *Subjunctive*, because the mood is not confined to use in a *subjoined* clause. But neither name is good, for neither name expresses in the slightest degree the real function of the mood, and both are misleading. *Conceptual* would be a better name. The learner must beware of the bad logic involved in supposing that because a verb in this mood is usually *conjoined* or *subjoined* to some other verb, therefore every clause that is subjoined to another contains a verb in the Subjunctive Mood.

A verb in the Subjunctive Mood is generally (but not always) preceded by one of the conjunctions *if*, *that*, *lest*, *though*, *unless*, etc.; but the Subjunctive Mood is not always used after these conjunctions, nor is the conjunction a part of the mood.

In modern English the simple present or past tense of the Subjunctive Mood is often replaced by phrases compounded of the verbs *may*, *might*, and *should*, which for that reason are called *auxiliary* or *helping verbs*. Thus for "Lest sin surprise thee," we now say "Lest sin *should* surprise thee"; for "Give me this water that I *thirst* not," we say "that I *may* not thirst."

These auxiliary verbs form compound subjunctive tenses, not by virtue of their signification in the combination, but solely because they are themselves in the Subjunctive Mood. Their *notional* meaning has evaporated, and only their mood-power remains to give modality to the compounds.

B. The Non-finite or Infinitive Mood. (See Chapter XII.)

TENSE.

Tenses (Latin *tempus*, 'time') are varieties of form in verbs, or compound verbal phrases made with the help of auxiliary verbs, which indicate partly the **time** to which an action or event is referred and partly the **completeness** or **incompleteness** of the event at the time referred to.

The marking of time is so essential a characteristic of verbs, that some grammarians make it the ground of the definition of a verb. In German the verb is called 'Zeitwort,' *i.e.* 'Time word.'

There are three divisions of time—the Present, the Past, and the Future. There are also three ways in which an action or event may be viewed:

1. It may be spoken of as **incomplete**, or still going on. A tense which indicates this is called an **imperfect tense**.

2. It may be spoken of as **complete**. A tense which indicates this is called a **perfect tense**.

3. It may be spoken of as one whole, without describing it as complete or incomplete in relation to other actions. A tense which does this is called an **indefinite tense**.

An action may be viewed in these three ways with reference to past, to present, or to future time. We thus get

Nine Primary Tenses.

- | | | |
|----|---|---|
| A. | { | 1. The Past Imperfect (or Progressive), showing that at a certain past time an action was going on; as, <i>I was writing</i> ; <i>I was being taught</i> . |
| | | 2. The Past Perfect , showing that at a certain past time an action was complete; as, <i>I had written</i> ; <i>I had been taught</i> . |
| | | 3. The Past Indefinite (or Preterite), speaking of the action as one whole referred to past time; as, <i>I wrote</i> ; <i>I was taught</i> . |
| B. | { | 1. The Present Imperfect (or Progressive), showing that an action is going on at the present time; as, <i>I am writing</i> ; <i>I am being taught</i> . |
| | | 2. The Present Perfect , showing that at the present time a certain action is complete; as, <i>I have written</i> ; <i>I have been taught</i> . |
| | | 3. The Present Indefinite , speaking of the action as one whole, referred to present time; as, <i>I write</i> ; <i>I am taught</i> . |

- C. { 1. The **Future Imperfect** (or **Progressive**), showing that at a certain future time an action will be going on; as, *I shall be writing; I shall be being taught.*
2. The **Future Perfect**, showing that at a certain future time an action will be complete; as, *I shall have written; I shall have been taught.*
3. The **Future Indefinite**, speaking of an action as one whole, referred to future time; as, *I shall write; I shall be taught.*

From this table it appears at once that *perfect* and *past* are not the same. When we say '*I have written*,' although the act of writing took place in past time, yet the *completeness* of the action (which is what the tense indicates) is referred to *present time*. Hence the tense is a *present* tense. The use of this tense implies that the state of things brought about by the action exists at the present time. We may say "England has founded a mighty empire in the East," because the empire still lasts; but we cannot say "Cromwell has founded a dynasty," because the dynasty exists no longer.

The *indefinite* tenses are often *imperfect* in sense. Thus, "I stood during the whole of the performance." "While he lived at home he was happy." The verbs in such cases would have to be rendered into the *past imperfect* tense in French, Latin, or Greek.

Secondary Tenses.

Besides the primary tenses, we have the following:

The **Present Perfect of continued action**—*I have been writing.*

The **Past Perfect of continued action**—*I had been writing.*

The **Future Perfect of continued action**—*I shall have been writing.*

Complex forms of Indefinite Tenses.

The Present and Past Indefinite Tenses are often replaced by compound forms made with the auxiliary verb *do*, thus:

"You do assist the storm" (Shakspeare, *Temp.* i. 1, 15).

"They set bread before him and he did eat" (2 *Sam.* xii. 20).

These forms become emphatic when a stress is laid upon the auxiliary verb. They are commonly employed in negative and interrogative sentences.

Formation of Tenses in the Active Voice.

The **Present Indefinite** and the **Past Indefinite** in the Active Voice are the only two tenses formed by **inflection**.

The **Imperfect** tenses are formed by the indefinite tenses of the verb *be*, followed by the imperfect participle.

The view that these tenses originated in the use of the verbal nouns in *-ing*, so that 'I am writing' was developed out of 'I am a writing,' is incorrect. The participle in *-ende*, *-and*, *-yng* or *-ing* with the verb *be* is found from the earliest period, side by side with the use of the verbal noun in *-ung* or *-ing*, as "Hig wæron etende and drincende," 'they were eating and drinking' (*Matt.* xxiv. 28); "Harold was comand" (*P. Langtoft*); "Ther hope I that they be dwelland" (*Townl. Myst.* p. 278). Even in Gothic we get "Skulans sijaima," 'we are owing' = 'we owe' (*Matt.* vi. 12).

The **Perfect** tenses are formed by means of the indefinite tenses of the verb *have*, followed by the perfect participle.

The **Future** tenses are formed by means of the auxiliary verbs *shall* and *will*, followed by the infinitive mood; *shall* being used for the first person, *will* for the second and third in affirmative principal sentences; but in subordinate clauses, after a relative, or such words as *if*, *when*, *as*, *though*, *unless*, *until*, etc., the verb *shall* is used for all three persons; as, "If it *shall* be proved"; "When He shall appear we shall be like Him."

When the verb *will* is used in the first person and the verb *shall* in the second and third, it is implied that the action spoken of depends upon the will of the speaker. *Shall* (like *sollen* in German) implies an obligation to do something. Hence *shall* is appropriately used in commands (as "Thou shalt not kill"), in promises or threats (as "You shall have a holiday"), and in the language of prophecy, which is an utterance of the Divine will or purpose. *Shall* is used in the first person, as a simple auxiliary of a future tense, on much the same principle as that on which a person subscribes himself at the end of a letter, "Your obedient humble servant." It implies a sort of polite acknowledgment of being bound by the will of

others, or at least by the force of circumstances. By a converse application of the same principle, the verb *will* is used in the second and third persons to imply that the action referred to depends upon the *volition* of the person to or of whom we speak. In questions, however, and in reported speeches the force of the verb *shall* is the same in the second and third persons as it would be in the answer, or as it was in the direct speech: "*Shall* you be present?" "*I shall*." "*I shall* not set out to-morrow"; "John said that he *should* not set out to-morrow." The verb to be used in a question depends upon the verb expected in the reply. We say, "Will you go?" if we expect the answer, "I will."

When *shall* and *will* are used as mere tense signs, their notional force disappears. When they are used with their full notional power (as in "Thou *shalt* not kill"; "I *will* have obedience," i.e. "I *am resolved* on *having* obedience") we no longer get a future tense, but a combination of a verb of incomplete predication and its complement. All depends upon whether the verb 'shall' or 'will' is used to predict or not. If it is, we get a future tense, but not otherwise. Thus, "Thou shalt not steal" involves no prediction; we may speak thus to one whom we know to be about to commit a theft. We assert a present obligation, we do not predict a future act. Consequently in this sentence we have not got a future tense.

There are sentences, however, in which 'shall' and 'will,' while used to *predict*, and therefore forming future tenses, retain something of their notional force, as "I will call upon you to-morrow"; "You shall have an answer on Monday."

In all such instances the action referred to depends upon the will of the speaker.

Formation of Tenses in the Passive Voice.

All moods and tenses in the Passive Voice are made by means of auxiliary verbs, the Passive Voice of a verb consisting of its perfect participle, preceded by the various moods and tenses of the verb *be*.

*Comparative Table of Tenses in English, Latin, Greek,
French, and German.*

ACTIVE VOICE—INDICATIVE MOOD.

	English.	Latin.	Greek.	French.	German.
<i>Present.</i>	He writes	scribit	γράφει	il écrit	er schreibt
<i>Indef.</i>	He is writing	scribit	γράφει	il écrit	er schreibt
<i>Imperf.</i>	He has written	scripsit	ἔγραψε	il a écrit	er hat geschrieben
<i>Perfect.</i>					
<i>Past.</i>	He wrote	scripsit	ἔγραψε	il écrivit	er schrieb
<i>Indef.</i>	He was writing	scribebat	ἔγραφε	il écrivait	er schrieb
<i>Imperf.</i>	He had written	scripserat	ἔγεγραφε	(il avait écrit) (il eut écrit)	er hatte geschrie- ben
<i>Perfect.</i>					
<i>Future.</i>	He will write	scribet	γράφει	il écrira	er wird schreiben
<i>Indef.</i>	He will be writ- ing	scribet	γράφει	il écrira	er wird schreiben
<i>Imperf.</i>	He will have written	scripserit	..	il aura écrit	er wird geschrie- ben haben
<i>Perfect.</i>	He has been writing, etc.	..	..	..	
<i>Perfect of continued action.</i>					

PASSIVE VOICE—INDICATIVE MOOD.

	English.	Latin.	Greek.	French.	German.
<i>Present.</i>	It is written	scribitur	γράφεται	il est écrit	es wird geschrie- ben
<i>Indef.</i>	It is being writ- ten.	scribitur	γράφεται	..	es wird geschrie- ben
<i>Imperf.</i>	It has been written	{ scriptum est scriptum fuit }	ἔγραπται	il a été écrit	es ist geschrie- ben worden
<i>Perfect.</i>					
<i>Past.</i>	It was written	{ scriptum est scriptum fuit }	ἐγράφη	il fut écrit	es wurde ge- schrieben
<i>Indef.</i>	It was being written	scribebatur	ἐγράφετο	..	es wurde ge- schrieben
<i>Imperf.</i>	It had been written	{ scriptum erat scriptum fuerat }	ἐτέγραπτο	(il avait été écrit il eut été écrit)	es war geschrie- ben worden
<i>Perfect.</i>					
<i>Future.</i>	It will be writ- ten	scribetur	γραφθήσεται	il sera écrit	es wird geschrie- ben werden
<i>Indef.</i>	It will be being written	scribetur	γράφεται	..	es wird geschrie- ben werden
<i>Imperf.</i>	It will have been written	scriptum erit	γεγράφεται	il aura été écrit	es wird geschrie- ben worden seyn
<i>Perfect.</i>					

USES OF THE TENSES.

1. Present Indefinite.

The **Present Indefinite Tense** is used :

(a) To state what is actually taking place, as, "*Here comes the rain.*"

(b) To state what frequently or habitually takes place, or is universally true, as, "*It rains here daily*"; "*Honesty is the best policy.*"

(c) In lively narrations a person often imagines himself to be present at the events he is describing, and so uses the present tense (*Historic Present*) in speaking of past events, as, "*All shops . . . are shut; Paris is in the streets; . . . the tocsin is pealing madly from all steeples. Arms, ye Elector Municipals!*" (*Curlye.*)

(d) It is used for the future when the real time is fixed by the context, as, "*We start next Monday for the Continent.*"

2. Past Indefinite.

Besides its ordinary use, the **Past Indefinite Tense** is used :

(a) With the force of an Imperfect, as, "*They danced while I played.*"

(b) To express what happened frequently or habitually, as, "*In those days people ate without forks.*"

3. Indefinite Tenses of the Passive.

The combinations which form the Indefinite Tenses of the Passive Voice are a little ambiguous in meaning. They may refer either to the *action* indicated by the verb, or to the *results* of the action. In the latter case they are not strictly *tenses* of the passive voice, but the participle that follows the verb *be* is used as an adjective. In "*Every house is built by some man,*" *is built* is a present indefinite tense passive of the verb *build*. In "*This house is built of stone,*" *is* is the verb, and *built* is used as an adjective.

This distinction can be easily marked in Greek, Latin, and in German. "*The letter is written,*" *i.e.* 'the act of writing takes place,' is rendered "*ἡ ἐπιστολὴ γράφεται,*" "*Epistola scribitur,*" and

"Der Brief wird geschrieben." "The letter is written," i.e. 'is in a written state, or has already been written,' is rendered by "ἡ ἐπιστολὴ γεγραμμένη ἐστὶ," "Epistola scripta est," and "Der Brief ist geschrieben."

4. The Verb 'do' in Indefinite Tenses.

The auxiliary *do* is used in four ways :

- (a) To replace the Present and Past Indefinite Tenses :

"You all *do know* this mantle."

"They *did set* bread before him and he *did eat*."

- (b) In negative sentences :

He *did not* come. You *do not* hear me.

- (c) In interrogative sentences :

Did he come? *Do you* hear me?

- (d) To mark emphasis :

It *did* rain when I was out last night.

She *does* paint well.

(Here a stress must be laid on *did* and *does*.)

In Chaucer's time *gan* was used as a mere tense-auxiliary, equivalent to *did*. Thus: "He *gan* conclude."

Spenser uses *can* in the same way. Thus: "Much *can* they praise the trees, etc."

5. The Tenses in Old English.

In O.E. the Present Indefinite tense was also used as a Present Imperfect tense, and also as a Future or even as a Future Perfect. Thus: "Aefter þrim dagon ic arise," 'After three days I shall rise again' (Matt. xxvii. 63); "Aele treow . . . byð forcofen," 'Every tree . . . shall be cut down' (Matt. iii. 10), but the compounds with *shall* and *will* were also used.

The Past Indefinite was also used as a Past Imperfect, as a Present Perfect, and as a Past Perfect, as "Mine eagan *gesawon* þine haele," 'mine eyes have seen thy salvation.' Compounds of the verb *have* and the perfect participle were also used, but the participle agreed in case, etc., with the object.

Combinations of the verb *be* with an imperfect participle are found.

The greater precision of modern English in marking tense arises from its having become more of an analytic and less of an inflected language. Auxiliary verbs and prepositions are more exact than inflexions.

NUMBER.

Number is a modification of the form of a verb by means of which we show whether the verb is spoken of one person or thing, or of more than one. There are, therefore, two numbers in verbs, the **Singular** and the **Plural**, corresponding to the two numbers in substantives.

PERSON.

Person is a modification of the form of verbs, by which we indicate whether the speaker speaks of himself, or speaks of the person or persons addressed, or speaks of some other person or thing.

There are three persons.

1. The First Person.
2. The Second Person.
3. The Third Person.

The **First Person** is used when the speaker speaks of himself either singly or with others.

The **Second Person** is used when the subject of the verb stands for the person or persons spoken to.

The **Third Person** is used when the subject of the verb denotes neither the speaker nor the person spoken to.

ETYMOLOGICAL NOTES.

The suffixes by which Person is marked were originally Personal Pronouns. The oldest forms to which they can be traced are (in the singular)—1. *ma*; 2. *tva*; 3. *ta*. These were weakened to—1. *mi*; 2. *ti*; 3. *ti*, the second being still further weakened to *si*. The plural forms for the first and second persons was either—1. *mas*, 2. *tas*, or 1. *masi*, 2. *tasi*. In the former case *-as* would be a plural sign added to the pronoun; in the latter *masi*=*I+thou* (=we); *ta-si*=*thou+thou* (=ye). The suffix of the third person was *an-ti*, made up of the root of *ana*-*s* (*that*), and *ti*=*ta* (*he*), and equivalent to *he+he=they* (Koch, i. p. 322). This suffix appears in the Latin '*ama -nt*,' etc., and the Greek *τίπτονται*, etc.

The characteristic letter of the First Person (*-m*) is seen in *am* (=as-*m*) and *beom*, in the Latin *sum*, *inquam*, *amem*, etc., and the Greek *εἰμι*, etc. The characteristic letter of the Second Person

(-s) is seen in Latin and Greek, in Gothic and in the Northern dialect of English ('thou hopes,' 'thou bindes,' etc.). The -t in -st is an offgrowth of the -s (compare *whilst*, etc.). In some verbs the original *t* reappears, as a hardened form of the -s (*shalt, wilt, art*). The suffix -th is a modification of -t. It was first modified into -s in the Northern dialect.

The suffix -anti, which properly belongs to the Third Person, was adopted in Primitive English for all three persons of the Plural, its original sense having been lost sight of. (In the first instance it was, of course, as much a piece of bad grammar as it would be now to say 'I does,' 'Thou does,' 'He does,' in the singular.) The Northern dialect dropped the *n*, and softened the *t* to *s*, giving such forms as 'we hopes,' etc. The Southern dialect also dropped the *n*, but softened the *t* to *th*, giving such forms as 'we hopeth,' etc. The Midland dialect dropped the *t* and retained the *n*, giving the forms 'we hopen,' etc.

Mr. Garnett (*Phil. Essays*, pp. 289-342) gives cogent reasons for considering these pronominal suffixes to be not nominatives, but *oblique cases* (genitives or ablatives), combined with an abstract verbal substantive, so that *asmi, esmi, sum*, or *am* would mean not 'I am,' but 'being of me'; *docetis* would mean 'teaching of (or by) you,' etc. He shows that this is the actual mode of formation in a great variety of languages, spoken in all parts of the world, which proves that it is a possible and natural mode of expressing predication in the infancy of language. Its possibility in the Aryan class is proved by its existence in Celtic.

In English and other Teutonic languages the plural suffixes have been assimilated to each other or dropped. In early English it is common to find the personal pronoun blended with the verb, as 'schaltou' = *shalt thou*; 'Maystou' = *mayest thou*; 'So theeche' = *so thee ich (so prosper I)*. It is a mistake to treat these as a recurrence to the primitive formation. They are mere phonetic abbreviations. In *maystou, hastou*, etc., the verb has its *pronominal suffix* in the *s*, before the other pronoun is pronounced along with it.

EXERCISES.

1. Write notes on the italicised parts of the following passages:

(a) "Chastite withouten Charite *worþ claymed* in helle." (*Piers Plowman*.)

(b) "He *gan* of hor porchas (=winnings) largeliche hom (=them) bede (=offer)." (*Robert of Gloucester*.)

(c) "Sir Mirthe I fand; and right anoon
Unto sir Mirthe *gan* I goon." (*Romaunt of the Rose*.)

- (d) "*Busk thee, busk thee, my bonny, bonny bride.*"
(*Old Song.*)
- (e) "Now *go we* in content
To liberty and not to banishment." (*Shaks.*)
- (f) "*The ides of March are come.*" (*Shaks.*)
- (g) "Let *him go*,
And presently prefer his suit to Caesar." (*Shaks.*)
- (h) "*The King himself is rode* to see the battle." (*Shaks.*)
- (i) "Well, *sit we* down,
And let us hear Bernardo speak of this."
- (j) "*The Brigands are clearly got* to Paris, in considerable
multitudes." (*Carlyle.*)
2. Classify the following instances of the subjunctive mood :
- "The spiritis preieden Ihesu, seyinge, 'Sende us into hoggis
that we entre into hem.'" (*Wyclif.*)
- "Putte their hond on hire, that she be saaf and lyve." (*Ib.*)
- "Live a thousand years,
I shall not find myself so fit to die." (*Shaks.*)
- "Your own good thoughts excuse me and farewell." (*Ib.*)
- "Hold out my horse and I will first be there." (*Ib.*)
- "Disorder that hath spoil'd us, friend us now." (*Ib.*)
- "May it please you, madam,
That he bid Helen come to you." (*Ib.*)
- "Go charge my goblins that they grind their joints." (*Ib.*)
- "I think he be transformed into a beast." (*Ib.*)
3. Describe a striking historical incident, using the Historic Present throughout.
4. Classify the various uses of the verb *do* in Shakspeare's *As You Like It*, Act ii. Scenes 1 to 4.
5. Comment on the tense-forms used in the following passages :
- (a) Will the Bust-Procession pass that way? Behold it:
behold also Prince Lambesc dash forth on it, with his
Royal-Allemands! Shots fall and sabre-strokes; Busts

are hewed asunder ; and, alas, also heads of men A
sabred Procession has nothing for it but to explode . . .
and disappear." (*Carlyle.*)

(b) *Macbeth*— "My dearest love,
Duncan comes here to-night."

Lady M.— "And when goes hence?"

(c) "While the bridegroom tarried, they all slumbered and
slept."

(d) "He jests at scars who never felt a wound."

(e) "The child Samuel ministered unto the Lord before
Eli."

(f) "Knowledge comes, but wisdom lingers." (*Tennyson.*)

(g) "I saw not better sport these seven years' day."
(*Shaks.*)

(h) "I was not angry till I came to France
Until this day." (*Ib.*)

(j) "Eight times emerging from the flood
She mew'd to every watery God." (*Gray.*)

(k) "Not all that tempts your wandering eyes
And heedless hearts, is lawful prize." (*Ib.*)

6. Separate the following sentences into two groups, one containing those in which the verb *be* and the perfect participle form a tense of the passive voice, the other containing those in which the participle is a mere qualitative adjective :

The ship was built by contract. The ship was built of iron. He was stretched upon the rack. He was stretched upon his bed. The string is stretched too tight. The captives were already slain. They were slain by order of the captain. The poor man is badly hurt. The poor man was hurt. The troops were surprised by the enemy. I was surprised by his behaviour. I am surprised that you do not see that. The prisoner was starved to death. The children are famished.

CHAPTER XII.

THE VERB: INFINITIVE, GERUND, AND PARTICIPLES.

THERE are several verb-forms which are often classed together as the **Non-finite Verb** or the **Verb Infinitive**, because they are not *limited* as regards person, number and time, like the three moods dealt with in the last chapter.

These verb-forms may be distinguished by the three names:

1. **The Infinitive.**
2. **The Gerund.**
3. **The Participles.**

OLD AND MIDDLE ENGLISH FORMS.

1. **The Infinitive.** In O.E. the sign of the Infinitive was the suffix *-an*.

In M.E. the *-an* became *-en*, or *-e*, and finally the *e* was dropped or became silent. When the *-e* became silent the Infinitive was distinguished by the preposition *to*, or by *for to*.

Thus: O.E. *brecan*, M.E. *breken*, *breke* = *break*.

O.E. *secan*, M.E. *seken*, *seke* = *seek*.

O.E. *Laetaþ aegþer weaxan* = Let either wax (= Let both grow).

O.E. *þa on-gunnon hie murenian* = Then began they to murmur.

M.E. *I dar not prouen heere* = I dare not prove here.
He began for to teche = He began to teach.

"Than longen folk *to goon on pilgrimages*
And palmers for to seken straunge strondës."

(Chaucer.)

2. A **Dative form of the Infinitive** was used in O.E. ending in *-e* (before which the *n* was doubled), and governed by the preposition *to*. It was sometimes called the **Gerundial Infinitive**, and was equivalent to the Latin *supines*.

Bindap þone coccel *to for-boernenne* = Bind the tares *to be burnt up*.

Ut eode se sawere *to sawenne* = Out went the sower *to sow*.

Ne come þu to me *to wƿrecenne* wip anum peninge = Didst thou not come to me *to work* for one penny?

In the twelfth century this ending *enne* (*anne*) became confused with the participial ending *-ende* (*-inde*).

In the fourteenth century *ende* (*-inde*) took the form *-inge* (*-yng*) and finally dropped out of use.

Examples of these forms are: *for to witiende*, *to witinge*, *to seethinge*. (*Wycliffe*.)

3. A Verbal Noun in *-ung* (O.E.), *-yng*, *-ing* (M.E.).

O.E. <i>cnauning</i>	=	M.E. <i>knowyng</i> .
<i>sceawung</i>	=	<i>schauing</i> .
<i>leornung</i>	=	<i>learnyn</i> .
<i>bletsung</i>	=	<i>blissing</i> .

4. A Present Participle in *-ende*, *-inde*, *-ande* (O.E.).

In the twelfth century *inde* became *-ing* (*-yng*) in the Southern dialect, but the participle in *-and* was quite distinct from the noun in *-ing* (O.E. *-ung*) in the Northern dialect till the sixteenth century.

O.E. Isaac on assum *riðende* = Isaac *riding* on an ass.
smeocende fleax = *smoking flax*.

M.E. He saw his man *slepað* him by
And saw *cumand* the tratouris thre. (*Barbour*.)

The following examples show, too, that the present participle was used in the formation of imperfect tenses:

The thyef *is comynde*.

The Israelisshe folk *was walkende*.

5. A **Past Participle**, distinguished in O.E. by the prefix *ge-* (not always used) and by the suffix *-en* (strong) and *-od, -d, -t* (weak). In M.E. *ge-* was weakened to *y* or *i*, and finally dropped; *-od* became *-ed* (*-ede*).

O.E. *ge-bund-en* = M.E. *i-bund-e(n)* = bound.
ge-broht = *i-brouht* = brought.
ge-cumen = *i-come* = come.

Modern German still keeps the prefix *-ge*, as *gebunden, gehabt*. The archaic word *ȝ-clept* (= called) shows the weakened prefix, and Mr. Barnes finds a trace of it in the prefix *a-* as used in the Dorset dialect, e.g. :

Paul *a-bound* wer *a-zent* (= sent) to Rome.

Many ghosts wer *a-zeed* and *a-hier'd* (= seen and heard).

MODERN ENGLISH FORMS.

These may be classified as follows :

1. **The Infinitive** (sometimes without *to*), used :

(1) As *subject, object or complement* of a verb :

"*To err* is human, *to forgive* divine."

"I love *to cope* him in these sullen fits."

"Thou shalt not *steal*."

(2) As the equivalent of an *adverb* :

"Are you crept hither *to see* the wrestling?"

"He is worthy *to be loved*."

(3) As the equivalent of an *adjective* :

"There was no one *to help* me."

"A house *to let*."

(4) As the equivalent of a *finite verb*, in the construction of the *Accusative* and *Infinitive*, and in *exclamatory* and *interrogative* sentences :

"I know him *to be honest*."

"*Surrender* the city? Never."

2. Two Noun-Forms in *-ing*.

(1) The *Verbal Noun* :

"He was killed by the *bursting* of a gun."

(2) The *Gerund* :

"They got in by *bursting* open the door."

3. Two Verbal Adjectives, the Present Participle in *-ing* and the Past Participle in *-en, -ed*, etc.

These are used :

(1) In *compound tenses* :

"He is *resting*." "He has *rested*."

(2) As *Predicate Adjectives* :

"He came *riding* by." "We saw the bull *killed*."

(3) As *Attributes* :

"The *sleeping* beauty." "The *broken* road."

(4) In the *absolute construction* :

"Everything *being* ready, we started."

"This *done*, he departed."

OBSERVATIONS ON THE ABOVE FORMS.

1. The Infinitive.

(1) **History.** In modern English the Infinitive is used in two ways : (a) Simply or (b) after the preposition *to*.

The farmer must *sow* early.

He began *to sow* too early.

Here *sow* represents historically the O.E. *sawan* ; *to sow* represents historically the O.E. *to sawenne*.

Sawan is really the nom. and acc. of a noun derived from the verb-stem by the addition of *-an*.

To sawenne is the dative case of the same noun, meaning *to* or *for* sowing.

In course of time both *sawan* and *sawenne* were levelled down to *sow*, the infinitive with *to* lost, in most cases, its Dative force, and the preposition became, with a few exceptions, merely the *sign* of the infinitive.

In M.E. the Infin. was often preceded by *for to*, even when used as subject or object :

"Unto a poure ordre *for to give* is signe that a man is wel ischrive." (*Chaucer*.)

"Ye lerneth *for to love*." (*Piers Plow.*)

(2) **Infinitive without to.** This is found after the verbs, *may, can, shall, will, must, let, dare, do, bid, make, see, hear, feel, need.*

The simple infinitive, as *subject* of another verb, is legitimate, though somewhat archaic :

"Better *be* with the dead." (*Shaks.*)

"Will't please your highness *walk*." (*Ib.*)

"Better *dwell* in the midst of alarms than *reign* in this horrible place." (*Cowper.*)

"Him luste *ryde* soo" = 'It pleased him to ride so.' (*Chaucer.*)

This infinitive after verbs of motion denotes *purpose*.

"I will go *seek* the king." (*Shaks.*)

(3) **Infinitive as Adverb.** This is the modern equivalent of the O.E. dative form, and is almost invariably preceded by *to*.

It denotes *purpose* :

"The sower went forth *to sow*."

"I flow

To join the brimming river." (*Tennyson.*)

Help me *to arrange* the flowers. (*To* is sometimes omitted after *help*.)

It is used after certain adjectives to express *destination* :

"Whose shoe's latchet I am not worthy *to unloose*."

He is easy *to deal* with.

He is destined *to fail*.

Also after adjectives and verbs expressing emotion or desire :

I am content *to sit* here.

I rejoice *to hear* your news.

In absolute constructions :

To tell the truth, I was not sorry to go.

To put it mildly . . .

For other uses of the Infinitive, see Syntax, p. 348 foll.

2. THE GERUND.

(1) **History.** The origin of the Gerund is a point about which there is some difference of opinion.

(a) It is held by some that the Gerund in *-ing* is simply the modern representative of the O.E. abstract noun in *-ung*. That these nouns in *-ung* are now represented by verbal nouns in *-ing* is quite true. Thus :

"For *earnunge* ecan lifes = For *earning* of eternal life."

"Thei weren at *robbinge* = They were a *robbing*."

"On *hunting* ben they ridden = A *hunting* are they ridden."

"I go a *fishing*."

"Forty and six years was this temple in *building*."

Such phrases as 'I am *a doing* of it,' though now considered vulgar, are perfectly grammatical. It may have been the mere omission of the preposition which produced what looks like a passive use of the participle in *-ing*, as:

"The house is *building*."

"Ge beoð on *hatunge* = Ye shall be *hated*."

Objection to this view: (i) It furnishes no explanation of the origin of the compound gerunds (as 'He was punished for *having* broken the window.') (ii) The nouns in *-ung* never had the power of governing an objective case as gerunds have. When we say 'He was hanged for killing a man,' the objective relation of 'man' to 'killing' is as distinctly in our thoughts as that of 'man' to 'killed,' when we say 'He killed a man.' Consequently, even if it could be shown that the formation in *-ung* was the parent of *all* verbal nouns in *-ing*, a large class of these would still be entitled to be classed by themselves under a distinct name, just as adverbs that have acquired the force of prepositions require to be classed and named as such.

(b) Koch regards the gerund in *-ing* as being descended from the O.E. gerundial form in *-anne* or *-enne*, which passed through such forms as 'to rixiende,' 'for to brennyng,' "I am to accusinge you" (Wycliffe, *John*, v. 45); and as having got confused with the descendants of the nouns in *-ung* and so used without the preposition *to*.

Objection to this view. The O.E. gerundial form has its unquestionable representative in the modern gerundial infinitive, and throughout its history the *to* has stuck to it with great tenacity.

(c) Mätzner's view is that the verbal noun in *-ung*, on getting assimilated in form to the participles in *-ing*, got so far confused with them as to assume their power of forming compounds (see above) and governing the objective case, being aided in this by the confusion in French between the gerund in *-ant* (=Lat. *-andum* or *-endum*) and the participle in *-ant* (=Lat. *-antem* or *-entem*).

This is probably the correct view of the matter. It is at least curious that the verbal noun in *-ing* occurs in the early writers (as (Chaucer) most commonly after *in*, as the French gerund does after *en*.

"I slow Sampson *in shaking* the piler." (*Chaucer*.)

"Discreet she was *in answering* alway." (*Ib.*)

(2) **Uses of the Gerund.** Gerunds are used either as subjects or objects of verbs or after prepositions.

"*Losing* his fortune drove him mad."

"I like *reading* history."

"He is fond of *studying* mathematics."

In all such compounds as *hiding-place*, *walking-stick*, etc., it is the gerund and not the participle which is used. If made with the participle, a 'walking-stick' could only mean 'a stick that walks.'

The gerunds of the verbs *have* and *be* help to form compound gerunds.

"He went crazy through *having lost* his fortune."

"He is desirous of *being admitted*."

(3) **Compound Forms of the Gerunds.** These are formed on the analogy of the Participles :

"He is accused of *having defrauded* his clients." (Perfect Active.)

"I dislike *being photographed*." (Passive.)

"He was alarmed at *having been seen* there." (Perfect Passive.)

3. THE VERBAL NOUN.

(1) **History.** The so-called Verbal Noun represents the O.E. formation in *-ung* (M.E. *-yng*, *-ing*).

(2) **Use.** A dependent noun must not be in the simple objective case, but must be preceded by *of*, as "The *hunting of* the Snark."

In the following examples there is a confusion between the Gerund and the Verbal Noun :

"To dissuade the people from *making of* league." (North, *Plut.*)

"Nothing in his life became him like *the leaving it*." (*Shaks.*)

"*The seeing* these effects." (*Ib.*)

(For distinction between Gerund and Verbal Noun see Syntax, pp. 350-1.)

4. PARTICIPLES.

(1) **History.** (See above.)

(2) **Definition.** Participles are verbal adjectives. They are so called because they *partake* of the nature both of a verb and of an adjective (Latin *participare*, to partake).

(3) **Participial Forms.** The forms of the Participles are as follows :

Transitive Verbs.

<i>Present or Continuous</i>	seeing	being seen
<i>Past Indefinite</i>	(<i>wanting</i>)	seen
<i>Past Perfect</i>	having seen	having been seen

Intransitive Verbs.

<i>Present or Continuous</i>	coming
<i>Past Indefinite</i>	come
<i>Past Perfect</i>	having come

The following examples show the difference between *Present* and *Continuous*:

"*Seeing* the policeman he ran away." (*Pres.*)

"He ran away *shouting*." (*Cont.*)

The want of a Future Participle is supplied by the Present Infinitive or by such expressions as *about to*, *going to*, with the Infinitive:

"Flee from the wrath *to come*."

"He was *about to speak*."

(4) Uses of Participles.

(a) *In tense formation.*

The tenses of the *Passive Voice* are formed from the verb *to be* and the past participle:

I am *bound*; I was *bound*, etc.

The *Continuous* tenses of the *Active Voice* are formed from the verb *to be* and the present participle:

I am *writing*; I was *writing*, etc.

The *Perfect* tenses of the *Active Voice* are formed from the verb *to have* and the past participle:

I have *written*; I had *written*, etc.

In these compound tenses the participle was originally a predicate adjective. The origin of the construction '*I have written a letter*' is '*I have a letter written*,' where *written* is an adjective agreeing with *letter*: in Latin, *Habeo epistolam scriptam*. In French the past participle agrees with the object in some constructions, as "*Les lettres que j'ai écrites*." In O.E. the past participle was inflected and made to agree with the object:

"He hæfð nian *geweorhtne* = he has created man." This explanation of the perfect tense does not apply to examples like *I have gone*, *I have come*. In the oldest periods we have always *I am gone*, *I am come*, etc., and *have* has been substituted in later times by assimilation to the present perfect of transitive verbs.

(b) *As predicate adjectives:*

"Out of the houses the rats came *tumbling*."

"(Thou) *singing* still dost soar, and *soaring* ever singest."

"Behold him *perch'd* in ecstasies."

"*All-armed* I ride, whate'er betide."

(c) *As attributes:*

"A *pottering*, *poring* fellow came to me."

"Fill high the *sparkling* bowl."

"Dear as *remember'd* kisses after death."

"That *inverted* bowl we call the sky."

(d) In the *absolute construction* (see Syntax, pp. 327-8).

EXERCISES.

1. Classify the forms in *-ing* in the following passages under the heads: Verbal Noun, Gerund, Present Participle as predicate adjective, Present Participle as attribute.

- (a) "Come, come ; in wooing sorrow let's be brief."
- (b) "Journeys end in lovers' meeting."
- (c) "We dwell in our dreaming and singing a little apart from ye."
- (d) "They had no vision amazing
Of the goodly house they are raising."
- (e) "How thick the bursts come crowding through the leaves !"
- (f) "The same restless paces to and fro
And the same vainly throbbing heart was there."
- (g) "Hark to the Porter's shoulder-knot a-creaking."
- (h) "Came stealing through the dusk an angel shape."
- (j) "What are all our contrivings ?"
- (k) "Far back, through creeks and inlets making,
Comes silent, flooding in, the main."
- (l) "It is not worth the keeping ; let it go."
- (m) "There is delight in singing, tho' none hear
Beside the singer."
- (n) "We there, in strife bewildering,
Spilt blood enough to swim in."
- (o) "Blank misgivings of a creature
Moving about in worlds not realised."
- (p) "Heaven gives our years of fading strength indemnifying fleetness."
- (q) "Life went a-maying
With Nature, Hope and Poesy."
- (r) "The winds that will be howling at all hours
And are up-gathered now like sleeping flowers."
- (s) "(It) would be great impeachment to his age
In having known no travel in his youth."
- (t) "Plain living and high thinking are no more."

2. Form sentences showing each of the following words as (i) participles, (ii) gerunds, (iii) verbal nouns: *Crying, sailing, running, doing, keeping, telling, singing, stamping, reading, selling, fielding, shooting.*

3. Comment on the forms that are italicised in the following passages:

- (a) "He saw fra the vode (= wood) *cumand*
Thre men with bowis in thar hand." (*Barbour.*)
- (b) "God wolde *fundian* Abrahames ge-hiersumnesse
(= God wished to try Abraham's obedience)."
- (c) "Gaþ to þaem *ciependum* (= Go to those selling)."
- (d) "Thei wondreden on his *techyng*; sothely he was
techyng hem, *haunyng* power, and not as scribes"
(Wycliffe, *Mark*, i. 22.)
- (e) "He strengthide his mercy upon men *dredende* him."
(*Eng. Psalter*, ciii. 11.)
- (f) "Fulmany a draughte of wyn had he *y-drawe*." (Chaucer,
Prol. 396.)
- (g) "Unto a poore ordre *for to yive*
Is signe that a man is wel *i-shrive*." (*Ib.* 225, 6.)
- (h) "*For to tellen* yow of his array,
His hors were gode, but he was nat gay." (*Ib.* 73, 4.)
- (j) "She was *cleped* Madame Eglentyne." (*Ib.* 121.)
- (k) "The light of the west is *a-turned* to gloom." (*Barnes.*)

4. Explain fully the use of the Infinitive in each of the following passages:

- (a) "*To measure* life learn thou betimes."
- (b) "Bid me *to live* and I will *live*
Thy Protestant *to be*."
- (c) "If *to be* absent were *to be*
Away from thee . . ."
- (d) "How vainly men themselves amaze
To win the palm, the oak, the bays!"
- (e) "Some think *to lose* him
By having him confined."

- (f) "Both contend
To win her grace, whom all commend."
- (g) "This is life to come
Which martyred men have made more glorious
For us who strive to follow."
- (h) "So to live is heaven :
To make undying music in the world."
- (j) "There is no better way to moderate suspicions than to
account upon such suspicions as true and yet to bridle
them as false."
- (k) "They ceased to fear anything from him ; and though
he was still nominally Prime Minister, took steps
which they knew to be opposed to all his opinions."
- (l) "It is natural, in traversing this gloom of desolation, to
inquire, whether something may not be done to give
nature a more cheerful face."

CHAPTER XIII.

THE VERB: CONJUGATION.

THE Conjugation of a Verb is the formation of all the inflections and combinations used to indicate Voice, Mood, Tense, Number and Person.

There are two classes of verbs in English, distinguished by the formation of the Past Indefinite or Preterite. These are :

- A. Verbs of the Strong Conjugation.
- B. Verbs of the Weak Conjugation.

A. The Strong Conjugation.

The Past Indefinite of verbs of the Strong Conjugation is formed by modifying the vowel-sound of the root.

The Strong Conjugation is based upon a mode of forming the preterite which belongs to various members of the Aryan

family of languages. In the Strong Conjugation the Preterite (or Past Indefinite Tense) was originally formed by *reduplication*, i.e. by repeating the root of the verb. Thus from the root *bhug* (= bend) was formed *bhug-bhug*.

This formation was weakened in the three following ways:

(1) By omitting the final consonant from the first member of the doubled root. Thus in Latin from *tud* (the root of *tundo*) we get *tu-tud-i*; from *mord*, *mo-mord-i*; from *dic* (the root of *disco*) *di-dic-i*.

(2) By weakening the vowel sound of the initial syllable to one uniform letter, and frequently by weakening or modifying the vowel sound of the second root as well. Thus in Latin *pe-pul-i* from *pello*; *pe-pig-i* from *pango*; *ce-cid-i* from *cado*. In O.E. the reduplication once consisted of the first consonant followed by *eo*. Thus from *rædan* (=advise) was formed *reo-ræd*, which was shortened to *reord*; from *lacan* (=leap) *leo lac*, shortened to *leole*.

(3) By omitting the initial consonant of the second member of the doubled root, so that the vowel of reduplication and the vowel of the root came in contact with each other and were commonly blended into one sound. Thus in O. Frisian the preterite of the root *hald* passed through the stages *ha-hald*, *ha-hild*, *haild*, *held*. Cf. Latin *læ-læg-i*, *læ-æg-i*, *lægi*; *væ-væn-i*, *væ-æn-i*, *væni*; *fæ-fæc-i*, *fæ-æc-i*, *fæci*.

Thus it has come to pass that in English (with two exceptions), **the preterite of verbs of the Strong Conjugation is formed by modifying the vowel sound of the root.**

Two preterites in English distinctly show reduplication, namely:

(1) *Did* (O.E. *dide*) the preterite of *do*. Cf. Latin *do*, *de-di*, Sanscrit *dha*, *da-dhan*.

(2) *Hight*, the preterite of the O.E. *hatan*, to be called, meaning *was called*. The *gh* is a variety of the guttural *h* at the beginning. The preterite in Gothic was *hai-hait*.

The *perfect participle* of all verbs of the Strong Conjugation was originally formed by the suffix *-en* and the prefixed particle *ge*. The suffix *-en* has now disappeared from many verbs. The prefix *ge* was weakened to *y* or *i* and finally disappeared. Thus *ge-bund-en* = *i-bund-en* = *bound*.

The Strong Conjugation contains no verbs but such as are of the old Teutonic stock of the language. If we disregard an occasional prefix, the verbs that belong to it are all monosyllabic.

B. The Weak Conjugation.

The preterite of verbs of the weak Conjugation is formed by adding *-ed* or *-t* to the stem, *e* final (if there is one) being omitted, as *wait-ed*, *lov-ed*, *deal-t*.

The suffix *-ed* is pronounced as a separate syllable only after a dental mute, as in *need-ed*, *put-t-ed*, *mend-ed*. The vowel *y* after a consonant is changed into *i* before it, as *pity*, *pitied*. After a sharp guttural or labial mute *ed* has the sound of *t*, as in *tipped*, *knocked*. In several verbs the suffix has vanished, though its previous existence is sometimes seen either in the weakening of the vowel of the stem, or in the change of final *d* into *t*, as *meet*, *met*; *bend*, *bent*.

This suffix is in reality a preterite form of the verb *do*, which was shortened in O.E. into *-de* or *-te*. The suffix *-de* was attached to the root by the connecting vowel *o* or *e*, which, however, disappeared after some consonants. In Modern English *-de* has become *-d*, and the connecting vowel is always *-e*, as in *mend-e-d*. This vowel is omitted before *-t*, as it was in O.E. before *-te*.

It thus appears that in origin as well as in meaning, *I loved* is equivalent to *I love did*, or *I did love*; so that this preterite tense is in reality formed by means of an auxiliary verb.

Since the auxiliary suffix of the Weak Conjugation is a reduplicated or *strong* form, it follows that the Strong Conjugation is the older of the two. Whenever fresh verbs are formed or introduced, they are of the weak conjugation.

The perfect participle of most verbs of the weak conjugation is the same in form as the preterite. It had its origin in an adjective suffix *-d* or *-t*, akin to *tus* in Latin. The prefix *ge* has been dropped.

This conjugation contains many verbs of the old Teutonic stock of English; some verbs once of the Strong Conjugation; all verbs of Norman, French, or foreign origin; and all fresh formations.

A. Verbs of the Strong Conjugation.

1. Verbs in which the preterite is formed by vowel-change, and the perfect participle has the suffix **-en** or **n**.

<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>	<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>
(a) blow	blew	blown	fall	fell	fallen
crow	crew	crowed	lie	lay	lien or lain
grow	grew	grown	slay	slew	slain
know	knew	known	see	saw	seen
throw	threw	thrown	eat	ate	eaten
mow	mowed	mown	beat	beat	beaten
draw	drew	drawn			
hold	held	helden or held			
(b) drive	drove or driven		stride	strode	stridden
ride	rode	ridden	strike	struck	stricken
rise	rose	ridden	strive	strove	striven
smite	smote	smitten	thrive	throve	thriven
chide	chid	chidden or (chode) chid	write	wrote	written or writ
slide	slid	slidden or slid	bite	bit	bitten or bit.
(c) bid	bade or bid	bidden or bid	spit	spat or spit	spit.
give	gave	given			
(d) forsake	forsook	forsaken	stave	stove or staved	(staved)
shake	shook	shaken	come	came	come
take	took	taken.			

2. In most of the following verbs there is a tendency to assimilate the vowel-sound of the preterite to that of the perfect participle.

<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>	<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>
bear	bare or bore	borne or born	tear	tare or tore	torn
break	brake or broke	broken	wear	wore	worn
shear	shore	shorn	weave	wove	woven
speak	spake or spoke	spoken	climb	clomb	[clomben]
steal	stole	stolen	fight	fought	fought
swear	sware or swore	sworn	hang	hung	hung

3. Verbs in which the vowel of the perfect participle has been assimilated to that of the preterite, or the preterite has been adopted as a participle.

<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>	<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>
abide	abode	abode	tread	trod	trodden or trod
shine	shone	shone			
awake	awoke	awoke	sit	sate or sat	sat
stand	stood	stood	get	got or gat	gotten or got

4. In most of the following verbs the preterite in O.E. had **a** in the singular and **u** in the plural. Hence probably came the two-fold forms of the preterite. The perfect participle has usually lost its suffix.

<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>	<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>
(a) begin	began or begun	begun	shrink	shrank or shrunk	shrunk or shrunk
drink	drank or drunk	drunken or drunk	spring	sprang or sprung	sprung
ring	rang or rung	rung	stink	stank or stunk	stunk
sing	sang or sung	sung	strike	strake or struck	stricken or struck
sink	sank or sunk	sunken or sunk	swim	swam or swum	swum
spin	span or spun	spun			
(b) bind	bound	bound	slink	sunk	slunk
find	found	found	stick	stuck	stuck
grind	ground	ground	string	strung	strung
cling	clung	clung	swing	swung	swung
fling	flung	flung	win	won	won
hide	hid	hidden or hid	wind	wound	wound
			wring	wrung	wrung
sling	slung	slung	run	ran	run
			burst	burst	burst

5. The following verbs in O.E. had the following vowels :

Pres. eo ; *Pret. Sing.* ea ; *Pl.* u ; *P. Part.* o.

<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>	<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>
freeze	froze	frozen	heave	hove	hoven
choose	chose	chosen	seethe	sod	sodden or sod
cleave	clave	cloven			
fly	flew	flown	shoot	shot	shot

6. Verbs not included in the preceding classes.

<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>
dig	dug	dug
(be)queath	quoth	

NOTES.

(1) *Took, mistook, forsook, shook, rode, broke, spoke, swam, drank* are used as past participles by Shakespeare and other writers.

(2) *Shear, climb, hang, cleave, heave* are also of the weak conjugation (e.g. *cleave, cleft, cleft*).

(3) The past indefinite forms *began, drunk, rung, sung, sunk, sprung, swum* are now avoided by the best writers. It may be that the preterite with *u* is simply the past participle adopted as a preterite, as in the vulgar idioms, 'I *seen* him,' 'He *done* it.'

(4) The past participles *drunken, sunken, shrunken, stricken*, are now used only as adjectives.

(5) *Eat*. The verb *fret* is a compound of *eat* (*for-eat* = eat away). Cf. German *ver-essen* = *fressen*).

(6) *Beat*. *Bette* or *bet* is found as the preterite in old writers, and is still used in Northern dialects. Scott said, "Byron *bet* me out of the field in the description of the strong passions."

(7) *Abide*. In the passage "Some shall dear *abide* it" (*Jul. Cæs.* ii. 2. 119) *abide* is probably a mistake for the old verb *abie* or *abye* (O.E. *abiggen*) derived from *byegan* 'to buy,' and means "Some shall pay dear for it."

(8) *Awake* is also weak. There were two verbs in O.E. *awecan*, intransitive, and *awacian*, transitive. The forms have got mixed. There is also a weak verb *awaken*.

(9) *Quoth*. The simple verb *queath* (O.E. *cweðan*) is no longer used except in the form *quoth*. To *be-queath* is to 'allot a thing by speaking.' Chaucer uses *quod* for *quoth*.

B. Verbs of the Weak Conjugation.

Besides the large class of what are frequently called Regular Verbs, because the preterite and perfect participle are uniformly made by the simple addition of *-ed*, which includes all verbs of French or Latin origin, the following verbs belong to the Weak Conjugation:

1. Verbs in which the addition of the suffix *d* or *t* is accompanied by a shortening of the vowel-sound of the root.

<i>Pres.</i>	<i>Pre.</i>	<i>P. Part.</i>	<i>Pres.</i>	<i>Pre.</i>	<i>P. Part.</i>
bereave	bereft	bereft	kneel	knelt	knelt
creep	crept	crept	leave	left	left
deal	dealt	dealt	lose	lost	lost
dream	dreamt	dreamt	mean	meant	meant
feel	felt	felt	sleep	slept	slept
flee	fled	fled	sweep	swept	swept
hear	heard	heard	weep	wept	wept
keep	kept	kept	shoe	shod	shod

2. Verbs in which the suffix has been dropped after the shortening of the vowel.

<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>	<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>
bleed	bled	bled	meet	met	met
breed	bred	bred	read	read	read
feed	fed	fed	speed	sped	sped
lead	led	led	light	lit	lit

3. Verbs in which the addition of **d** or **t** is accompanied by a change in the vowel-sound of the root.

<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>	<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>
beseech	besought	besought	seek	sought	sought
buy	bought	bought	teach	taught	taught
catch	caught	caught	think	thought	thought
bring	brought	brought	tell	told	told
sell	sold	sold	work	wrought	wrought

4. Verbs in which the suffix **te** has disappeared, but has changed a final flat mute into a sharp mute.

<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>	<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>
bend	bent	bent	build	built	built or buidled
blend	blended	blent	rend	rent	rent
gild	gilt or gilded	gilt or gilded	send	sent	sent
gird	girt or girded	girt or girded	spend	spent	spent
lend	lent	lent	wend	went or wended	wended

5. Verbs in which the suffix has disappeared without further change.

<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>	<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>
cast	cast	cast	set	set	set
cost	cost	cost	shed	shed	shed
cut	cut	cut	shred	shred	shred
hit	hit	hit	shut	shut	shut
hurt	hurt	hurt	slit	slit	slit
knit	knit	knit	split	split	split
put	put	put	spread	spread	spread
rid	rid	rid	thrust	thrust	thrust

6. Verbs which have preserved the formation of the strong conjugation in the perfect participle.

<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>	<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>
go	—	gone	melt	melted	molten or melted
[en]grave	[en]graved	[en]graven or engraved	mow	mowed	mown or mowed
help	helped	holpen or helped	rive	rived	riven or rived
hew	hewed	hewn or hewed	saw	sawed	sawn or sawed
lade	laded	laden			

<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>	<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>
shape	shaped	shapen or shaped	strew	strewed	strewn, or strown, or strewed
shave	shaved	shaven or shaved	swell	swelled	swollen or swelled
shew or show	showed or showed	shewn, showed, or showed	wash	washed	washen or washed
sow	sowed	sown or sowed	wax	waxed	waxen or waxed

7. Verbs not included in the preceding classes.

<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>	<i>Pres.</i>	<i>Pret.</i>	<i>P. Part.</i>
clothe	clad	clad	lay	laid	laid
freight	freighted	fraught or freighted	may	said	said
work	wrought or worked	wrought or worked	have	had (i.e. haved)	had
			make	made (i.e. maked)	made

8. *Tight* is a participle of *tie* (O.E. *tigan*).

Distraught is an exceptional form from the verb *distract*.

Stretched is for *stretch*.

Dighted (shortened from *dighted*) is from O.E. *dihtan*, 'to adorn.'

Clype is from the O.E. *clypian*, 'to call.'

Went is a preterite from the verb *wend*, 'to turn one's mind.' It was formerly used as a participle, as "Now hath the sun and moon is went" (Chaucer). The old preterite *wende*, from the root *i* (=go).

Went is from the old verb *won*, 'to abide' or 'be accustomed,' comes the participle *I wont* = *I was accustomed*, and the present perfect 'I am wont' (made like 'I am come'). The participle *wont* was turned into a noun (=custom), and from this noun is formed the adjective (not participle) *wonted*.

Fraught is a shortened form of *fraughted* from *fraught* (Dutch *vrachten*) a variety of freight. "If thou fraught" is found in Shakespeare (*Cymb.*).

9. The following Weak Verbs were once of the Strong Conjugation:

<i>Infinitive.</i>	<i>Preterite in O.E.</i>	<i>Infinitive.</i>	<i>Preterite in O.E.</i>
carve	cearf-curfon (<i>carf</i> in Ch.)	sleep	slép (<i>sleep</i> in Ch.)
cleave	cleáf-clufon (<i>cleef</i> in Piers Pl.)	starve	stearf-sturfon (<i>starf</i> in Ch.)
creep	creáp-crupon (<i>crop</i> in Piers Pl.)	step	stóp (<i>stope</i> in Ch.)
delve	dealf-dulfon (<i>dalf</i> in Rob. Gl.)	swell	sweall-swullon (<i>weal</i> in Ch.)
help	healp-hulpon (<i>halp</i> in Ch.)	throng	thrang (<i>throng</i> in Ch.)
leap	hleóp (<i>leap</i> in Ch.)	wash	wósc (<i>weash</i> in Ch.)
melt	mealt-multon (<i>malt</i> in Piers Pl.)		weóp (<i>weep</i> in Ch.)

M.G. S.

L

NOTES.

(1) *Crept, wept, slept*. The forms *crep, wep, slep* are found in early writers and in certain dialects.

In Chaucer *cropen* is used as past participle, as "Jalousye is *cropen* into yow."

(2) *Lost*. In O.E. (*for*)-*losen* was softened into (*for*)-*loren*, which is still preserved in *lorn, forlorn*. So *frore* is found for *frozen*. Milton has "The parching air burns *frore*." In O.E. *leosan* was of the Strong Conjugation.

(3) *Light*, from O.E. *leohtan*. The verb *light* or *alight*, 'to come down gently,' is from *lihtan*. The two verbs, however, have been confounded, and the forms *lighted* and *lit* are used indifferently.

(4) *Beseech* is a compound of *seek*: *k, ch*, and *gh* are varieties of the guttural sound.

(5) *Catch* is from the Latin *captare*, through the French *cachier*. The *t* is not radical, but is used to indicate that *ch* has the sibilant sound. Chaucer uses *raughte* and *straughte* for *reached* and *stretched*. So also *faught* = *fetched*, *pight* = *pitched*.

(6) *Bent* is a contraction of *bended*. So *stundeth* became *stant, rydeth, ryt*, etc.

(7) *Cast, thrust*, etc. In these verbs the second person singular of the *p. eterite* is made in full, *castedst, thrustedst*, etc.

(8) *Let*. In O.E. *laetan* was a strong verb, with preterite *leet* and past participle *luten, leten* or *lete*. From this came the adj. *late* (O.E. *læt*) meaning 'left alone,' or 'coming after the rest.' From this was made the causative verb *let* (O.E. *lettan*) = 'to make late,' 'to hinder.' Of this Chaucer uses the *p. eterite* *letted*. The two verbs were quite distinct in Chaucer's time, as the two following examples show:

"Sche *leet* no morsel from her lippes falle." (*Prol.* 128.)

"He *letted* (i.e. *hindered*) nat his felawe for to see." (*Kn. T.* 1039.)

The Strong Verb had also the meanings of *leave* and *make* or *cause*.

"He *leet* (= *left*) his scheep encombred in the myre." (*Prol.* 508.)

"This proude king *leet* make a statue of gold." (*M.T.* 3349.)

(9) *Lay, say*. The *y* in these verbs is a weakened form of the double guttural *cg*. The O.E. forms were *seegan, leegan*.

PERSONAL INFLEXIONS OF AN ENGLISH VERB.

The following table exhibits the *personal inflexions* of a verb. Let a single stroke (—) stand for the infinitive mood (without *to*), and a double stroke (==) for the first person singular of the past indefinite tense.

Indicative Mood.

Present Indefinite Tense.

Singular.		Plural.	
1.	—	1.	—
2.	— est or st	2.	—
3.	— eth, es, or s.	3.	—

Past Indefinite Tense.

Singular.		Plural.	
1.	==	1.	==
2.	== est or st.	2.	==
3.	==	3.	==

Subjunctive Mood.

Present Indefinite Tense.

Singular.		Plural.	
1.	—	1.	—
2.	—	2.	—
3.	—	3.	—

Past Indefinite Tense.

The same as in the Indicative Mood.

NOTES.

(1) *Changes in spelling.* The suffix *-es* is added to verbs ending in (a) a sibilant (as *passes, catches*),

(b) *-o* (as *goes, does*),

(c) *-y* preceded by a consonant (as *flies, pities*.)

If a verb ends in *ic*, *c* is changed to *ck* before *-ing*, *-ed* or *-eth* to preserve the hard sound of the *c* (as *trafficking, mimicked*).

(2) *Present Indicative Plural.* In early English the termination of the plural of this tense in all three persons was *-es* in the Northern, *-en* in the Midland, and *-eth* in the Southern dialects: "They hopes" (N); "They hopen" (M); "They hopeth" (S).

(3) *-eth*. The pronunciation of *ſe-eth*, *se-eth*, etc., shows that the suffix is *-eth*, not *-th*. The *e* of *-est* may be dropped whenever the pronunciation permits.

(4) *-est*, *-st*. This suffix originally belonged only to the weak conjugation. In the strong conjugation the suffix was *-e*, which we still find in Chaucer. In the Northern dialect the *e* was thrown off, so that we find such forms as *thou gaf*, *thou ſaw*, etc. In early English *est* or *st* was often thrown off in verbs of the weak conjugation, as "Why *nad* (= *ne had*) thou put" (Chaucer). This was especially the case in the Northern dialect.

VERBAL INFLEXIONS IN OLD ENGLISH.

A. Verbs of the Strong Conjugation.

Niman (to take).

Inf.—*niman*. *Imp. Part.*—*nimende*. *Perf. Part.*—(ge)*numen*

Indicative Mood.

<i>Present Tense.</i>		<i>Preterite Tense.</i>	
<i>Sing.</i>	<i>Plural.</i>	<i>Sing.</i>	<i>Plural.</i>
1. <i>nime</i>	<i>nimað</i>	1. <i>nám</i>	<i>námon</i>
2. <i>nimest</i>	<i>nimað</i>	2. <i>náme</i>	<i>námon</i>
3. <i>nimeð</i>	<i>nimað</i>	3. <i>nám</i>	<i>námon</i>

Subjunctive Mood.

<i>Present Tense.</i>		<i>Preterite Tense.</i>	
<i>Sing.</i>	<i>Plural.</i>	<i>Sing.</i>	<i>Plural.</i>
1, 2, and 3. <i>nime</i>	<i>nimen</i>	1, 2, and 3. <i>náme</i>	<i>námen</i>
<i>Creópan</i> (to creep).			

Indicative Mood.

<i>Present Tense.</i>		<i>Preterite Tense.</i>	
<i>Sing.</i>	<i>Plural.</i>	<i>Sing.</i>	<i>Plural.</i>
1. <i>creópe</i>	<i>creópað</i>	1. <i>creáp</i>	<i>crupon</i>
2. <i>crýpst</i>	<i>creópað</i>	2. <i>crupe</i>	<i>crupon</i>
3. <i>crýpð</i>	<i>creópað</i>	3. <i>creáp</i>	<i>crupon</i>

Let particular attention be paid to the inflexions of the Preterite Tense, especially the absence of *-st* in the second person singular, and the curious change of vowel.

B. Verbs of the Weak Conjugation.Lufjan (*to love*).*Inf.*—lufjan. *Imp. Part.*—lufjende (*lufigende*).*Perf. Part.*—(ge)lufod.**Indicative Mood.**

<i>Present Tense.</i>		<i>Preterite Tense.</i>	
<i>Sing.</i>	<i>Plural.</i>	<i>Sing.</i>	<i>Plural.</i>
1. lufje (<i>lufige</i>)	lufjað (<i>lufigeað</i>)	1. lufode	lufodon
2. lufast	lufjað (<i>lufigeað</i>)	2. lufodest	lufodon
3. lufað	lufjað (<i>lufigeað</i>)	3. lufode	lufodon

Subjunctive Mood.

<i>Present Tense</i>		<i>Preterite Tense.</i>	
<i>Sing.</i>	<i>Plural.</i>	<i>Sing.</i>	<i>Plural.</i>
1, 2, and 3. lufje (<i>lufige</i>)	lufjen (<i>lufigen</i>)	lufode	lufoden

Imperative.—*Sing.*, lufa. *Plural*, lufjað.**VERBAL INFLEXIONS IN CHAUCER.**

The Infinitive ends in **-en** or **-e**. The Imperfect Participle ends in **-yng** or **-ynge**. The Past Participle of Strong Verbs ends in **-en** or **-e**; that of Weak Verbs ends in **-ed** or **-d** (sometimes in **-et** or **-t**), and often has the prefix **ge-**, or its weakened form **i-**.

The inflected gerund is occasionally found (as 'to seene,' *Kn. T.* 177).

The Present Indicative has in the singular the suffixes (1) **e**, often dropped or elided, (2) **est**, (3) **eth**, and in the Plural **-en** or **-e** for all persons.

When a verb ends in **-d** or **-t**, **deth**, or **teth** is replaced by **-t**, as *stant*=*standeth*, *ryt*=*rydeth*, *brest*=*bresteth* (*bursts*).

The same inflexions occur in the Preterite Indicative of Weak Verbs.

The suffix of the Preterite in Weak Verbs was **-ede**, **-de**, or **-te**. When the verb-stem ended in **-t**, the **-d** of the suffix often disappeared, as in *caste*=*castede*. After **-t** we get **-te**, as *lette*, *mette*, etc. After **-d** the suffix was **-de**, as *ledde*, *fedde*, etc.

The Preterite of Strong Verbs has **-e** (now and then **-est**) in the Second Person Singular, and **-en** or **-e** in all persons of the plural. The plural also sometimes shows the curious change from **-a** to **-u** and **-e** to **-y** in the Preterite. Thus 'I schal,' 'ye schul'; 'I heng,' 'they hynge,' etc.

The Present and Preterite Subjunctive have **-e** in all persons of the Singular and **-en** in all persons of the Plural.

The Imperative ends in **-eth** in the Plural, and (in some classes of verbs) in **-e** in the Singular. The Northern dialect has **-s** for **-th** in the Imperative.

THE NOTIONAL AND AUXILIARY VERB **BE**.

Infinitive Mood.

Indefinite Tense, [To] be. **Perfect Tense**, [To] have been.

Participles.

Imperfect, Being ; **Perfect**, Been ; **Compound Perfect**, Having been.

Indicative Mood.

Present Indefinite Tense.

Singular. 1. [I] am ; 2. [Thou] art ; 3. [He] is.

Plural. 1. [We] are ; 2. [You] are ; 3. [They] are.

Present Perfect Tense.

Singular. [I] have been, etc. *Plural.* [We] have been, etc.

Past Indefinite Tense.

Singular. 1. [I] was ; 2. [Thou] wast or wert ; 3. [He] was.

Plural. 1. [We] were ; 2. [You] were ; 3. [They] were.

Past Perfect Tense.

Singular. 1. [I] had been ; 2. [Thou] hadst been, etc.

Plural. 1. [We] had been, etc.

Future Indefinite Tense.

Singular. 1. [I] shall be ; 2. [Thou] wilt be ; 3. [He] will be.

Plural. 1. [We] shall be ; 2. [You] will be ; 3. [They] will be.

Future Perfect Tense.

Singular. 1. [I] shall have been ; 2. [Thou] wilt have been, etc.

Plural. 1. [We] shall have been ; 2. [You] will have been, etc.

Imperative Mood.

Singular. Be [thou]. *Plural.* Be [ye or you].

Subjunctive Mood.

Present Indefinite Tense.

(After *if, that, though, lest*, etc.)

Singular. 1. [I] be ; 2. [Thou] be ; 3. [He] be.

Plural. 1. [We] be ; 2. [You] be ; 3. [They] be.

Present Perfect Tense.(After *if, that, though, unless, etc.*)*Singular.* 1. [I] have been ; 2. [Thou] have been ; 3. [He] have been.*Plural.* 1. [We] have been ; 2. [You] have been ; 3. [They] have been.**Past Indefinite Tense.**(Used mostly after *if, that, though, unless, etc.*)*Singular.* 1. [I] were ; 2. [Thou] wert ; 3. [He] were.*Plural.* 1. [We] were ; 2. [You] were ; 3. [They] were.**Secondary or Compound Form.**

(When not preceded by Conjunctions.)

Singular. 1. [I] should be ; 2. [Thou] wouldst be ;
3. [He] would be.*Plural.* 1. [We] should be ; 2. [You] would be ;
3. [They] would be.**Past Perfect Tense.**(Used mostly after *if, that, though, unless, etc.*)

The same in form as the Indicative.)

Secondary or Compound Form.

(When not preceded by Conjunctions.)

Singular. 1. [I] should have been ; 2. [Thou] wouldst have been ;
3. [He] would have been.*Plural.* 1. [We] should have been ; 2. [You] would have been ;
3. [They] would have been.**NOTES.**

(1) *Present Indicative.* Another form of the present tense, indicative mood, is still used in some parts of the country, and found in Shakspeare and Milton, is [*I*] *be*, [*thou*] *beest*, [*he*] *be*, [*we*] *be* or *ben*, [*you*] *be* or *ben*, [*they*] *be*, *ben*, or *bin*. In "Everything that pretty bin" (*Shaksp.*), *bin* is probably plural, everything being treated as equivalent to *all things*. Byron's use of *bin* ("There bin another pious reason") is of no authority. In the Northern dialect (*e.g.* in Hampole and *Cursor Mundi*), *es* and *er* (= *is* and *are*) are alternative plural forms for all persons. Shakspeare often uses *is* as a plural. As the word consists of the mere root (*is*=*as*) without suffix, it may as well be plural as singular. Similar remarks apply to *wes* and *wer*, which are both plural in the Northern dialect. ('They was' in *T. Andron.* iv. 1, 38.)

(2) *Wast, wert.* There is no necessity for regarding *wert* as exclusively a subjunctive form. In O.E. the form was *wære*. *Thou were* is found in early English writers. *Wert* is formed after the analogy of *wilt* and *shalt*. The form *wast* did not appear

in English before the fourteenth century, and was preceded by *was* (*thou was*). *Wast* is used by Wycliffe. *Wert*, as a subjunctive form, belongs only to modern English. (*Koch*, i. p. 348.)

(3) *I should be*, etc. After *if*, *though*, *unless*, *less*, etc., the second and third persons are formed by *shouldst* and *should*.

O.E. FORMS.

Inf.—beón, wesan. **Imp. Part.**—wesende.

Perf. Part.—(ge)wesen.

Indicative Mood.

Present Tense.

	1	2	3
<i>Sing.</i>	{ beóm (beó) eom	bist (byst) eart	býð is (ys)
<i>Plural.</i>	{ beoð sindon (sind) aron	beoð sindon (sind) aron	beoð sindon (sind) aron

Preterite Tense.

<i>Sing.</i>	wæs	wære	wæs
<i>Plural.</i>	wæron	wæron	wæron

Subjunctive Mood.

Present Tense.

	1	2	3
<i>Sing.</i>	{ beó sīe (sī, seó) wese	beó sīe (sī, seó) wese	beó sīe (sī, seó) wese
<i>Plural.</i>	{ beón sīen (sīn) wesen	beón sīen (sīn) wesen	beón sīen (sīn) wesen

Preterite Tense.

<i>Sing.</i>	wære	wære	wære
<i>Plural.</i>	wæren	wæren	wæren

Imperative.

	1	2
<i>Sing.</i>	beó	wes
<i>Plural.</i>	beoð	wesað

FORMS IN CHAUCER.

Infinitive—ben, been, or be. **Past P.**—ben, been.

Indicative.**Present Tense.**

Singular. 1. am; 2. art; 3. beth or is.

Plural. ben, arn, or are.

Preterite Tense.

Singular. 1. was; 2. were; 3. was.

Plural. weren or were.

Imperative.

Singular. be. *Plural.* beth.

OBSERVATIONS.

(1) *Three different roots.* Inspection of the preceding forms will show that the conjugation of this verb is made up from three different roots.

(a) The present tense of the indicative mood is formed from the old Aryan root *as*, which appears in Greek and Latin in the form *es*. The *s* of the root is dropped in *am*=*a(s)m*, and softened to *r* in *art* and *are*.

In *am* -*m* is a relic of the pronoun *me* of the First Person. It occurs in no other English verb. *Is* is the mere root without personal suffix. *Are* (= *aron*, i.e. *as-on* of the Northern dialect) is of Scandinavian origin. *Sind* has exactly the same radical elements as *sunt* in Latin.

(b) The present subjunctive, the imperative, the infinitive, and the participles are formed from the root *be*.

(c) The past indefinite tense of the indicative and subjunctive is formed from the root *wes* or *uas*, *s* being softened to *r* in the plural and in the subjunctive.

(2) *Contracted forms.* In old English *nam* (*ne am*)=*am not*, *nart* (*ne art*)=*art not*, etc.

(3) '*Be*' as notional verb. The verb *be* has its notional meaning in such sentences as "To be, or not to be, that is the question."

(4) '*Be*' as a test verb. The verb *be* is a most important verb for the right understanding of the etymology and syntax of verbs in general, because it has distinct forms for the past indefinite in the indicative and subjunctive moods. The verb *be*, therefore is a *test*

verb. By substituting it (if possible) in place of any other verb in a sentence where the construction is doubtful or difficult, we can see directly what part of the verb it is that is really used. In such sentences as, "He *would* not come (i.e. 'he *was* not willing to come') when I called him"; "He *could* not lift the weight (i.e. 'he *was* not able to lift the weight') when he tried"; "He told me that I *might* go" (i.e. 'that it *was* permitted me to go'); the verbs *could*, *would*, *might*, are in the indicative mood: the sentences are simple assertions. On the other hand, in such sentences as "I *could* not do it if I *were* to try"; "I *should* not have said that, if you *had* not asked me"; "I *would* not tell you if I *could*"; "He *might* have done it if he *had* liked";—the verbs which are in italics are in the subjunctive mood; it is impossible to substitute for them phrases containing the indicative mood of the verb 'be.'

THE NOTIONAL AND AUXILIARY VERB HAVE.

1. **Have** is conjugated as an ordinary weak verb except for the following modifications:

- (1) The past participle is *had* (= *haved*).
- (2) The pres. indic. 2nd sing. is *hast* (= *haviest*).
- (3) " " 3rd " is *has* or *hath* (= *haves*, *haveth*).

(4) Unless the verb **have** is followed by a noun that implies some continuous act, as 'to *have* a game,' 'to *have* one's dinner,' it does not take the imperfect forms '*am having*,' '*was having*,' etc.

2. As a *notional* verb **have** predicates possession, as 'He *has* a large fortune.'

3. *O.E. forms.* In O.E. the stem of the verb is *hab* (Inf. *habban*). But the *b* is softened to *f* before a suffix beginning with a consonant. The personal inflexions are those of the weak conjugation.

4. *M.E. forms.* For the infinitive or plural *haven* Chaucer uses *han*. He also uses *nath* (*ne hath*) = *hath not*; *naulde* or *nad* (*ne haudle*) = *had not*. Similar forms were used in O.E.

THE NOTIONAL AND AUXILIARY VERB DO.

Infinitive Mood.

Indefinite, [To] do; **Imperfect**, [To] be doing; **Perfect**, [To] have done.

Participles.

Imperfect, Doing; **Perfect**, Done; **Compound Perfect**, Having done.

Indicative Mood.**Present Indefinite Tense.**

Singular. 1. [I] do ; 2. [Thou] dost ; 3. [He] doth or does.
Plural. 1. [We] do ; 2. [You] do ; 3. [They] do.

Past Indefinite Tense.

Singular. 1. [I] did ; 2. [Thou] didst ; 3. [He] did.
Plural. 1. [We] did ; 2. [You] did ; 3. [They] did.

(1) **The Notional Verb.** *Do* as a notional verb is not defective in Voice, Mood, or Tense.

Do is used as an ordinary transitive verb, as 'He did the deed' ; 'Do justice.' Formerly, also, when followed by the simple infinitive it had the sense of 'make' or 'cause,' as : "She doth me al this wo endure" (Chaucer, *Kn. T.* 1538 = 'She causes me to endure' ; "They have done her understonde" (Gower) = 'They have made her understand' ; "We do you to wit."

Do had also the sense of 'put' as *don* = 'put on' ; *dop* = 'put up' (i.e. 'open' ; compare the German *aufthun*) ; *doff* = 'put off' ; *dout* or *douse* = 'put out.'

Do is also used as an intransitive notional verb, as "I shall not do so," i.e. 'act so.'

This verb *do* (O.E. *dōn*) must not be confounded with *do* from O.E. *dugan*, 'to avail, to be strong, to profit,' which is used in the phrases 'That will do,' 'How do you do?' etc. (In Scotch *dow*, pret. *docht*, *dowcht* or *dought*, from which we get *doughty*.) Through confusion the preterite *did* is now used for both verbs.

(2) **The Auxiliary Verb.** *Do* as an auxiliary verb, followed by the simple infinitive of a verb, constitutes a compound equivalent of the simple present or past indefinite tense of that verb. Thus "I do see" = 'I see' ; "He did fall" = 'he fell.' When an emphasis is laid upon the auxiliary verb this form becomes the emphatic form of the verb, as "I *do* love you" ; "That *does* astonish me."

This compound form is used in ordinary speech instead of the simple present and past indefinite tenses of verbs in negative and interrogative sentences as : "I do not hear you" = 'I hear you not' ; "We did not speak" = 'we spoke not' ; "Do you hear?" = 'Hear you?' ; "Did he not say so?" = 'said he not so?' In poetry the simple forms are frequently retained.

But the verb *do* is never employed when the subject of the sentence is an interrogative pronoun, or when an interrogative word qualifies the subject or an adjective attached to the subject, as "Who broke the window?" "Which boy did this?" "How many persons voted?"

With elision of the dependent infinitive, the unemphatic verb *do* forms a weak repetition of a preceding verb, as "I do not spend so much as he does [spend]" ; "We went away before you did [go]."

Compound forms made with the auxiliary *do* are never used to replace a compound tense of the active voice, or any tense whatever of the passive voice ; nor is *do* used with the verbs *have*, *be*, *may*, *can*, *must*, *shall*, *will*, except that it may form an *emphatic imperative* of 'have' and 'be,' as "Do have patience" ; "Do be quiet."

COMPLETE CONJUGATION OF A VERB.

SMITE—ACTIVE VOICE.

Infinitive Mood.

Indefinite, [To] smite ; **Imperfect**, to be smiting.

Perfect, [To] have smitten.

Perfect of Continued Action, [To] have been smiting.

Participles.

Imperfect, Smiting ; **Perfect**, Having smitten.

Perfect of Continued Action, Having been smiting.

Indicative Mood.

Present Indefinite Tense.

Singular. 1. [I] smite ; 2. [Thou] smitest ; 3. [He] smites.

Plural. 1. [We] smite ; 2. [You] smite ; 3. [They] smite

Present Imperfect Tense.

Sing. 1. [I] am smiting ; 2. [Thou] art smiting ; 3. [He] is smiting.

Plur. 1. [We] are smiting ; 2. [You] are smiting ; 3. [They] are smiting.

Present Perfect Tense.

Sing. 1. [I] have smitten ; 2. [Thou] hast smitten ; 3. [He] has smitten.

Plur. 1. [We] have smitten ; 2. [You] have smitten ; 3. [They] have smitten.

Present Perfect of Continued Action.

Sing. [I] have been smiting, etc. *Plur.* [We] have been smiting, etc.

Past Indefinite Tense.

Sing. 1. [I] smote ; 2. [Thou] smotest ; 3. [He] smote.

Plur. 1. [We] smote ; 2. [You] smote ; 3. [They] smote.

Past Imperfect Tense.

Sing. 1. [I] was smiting ; 2. [Thou] wast smiting ; 3. [He] was smiting.

Plur. 2. [We] were smiting ; 2. [You] were smiting ; 3. [They] were smiting.

Past Perfect Tense.

Sing. 1. [I] had smitten ; 2. [Thou] hadst smitten ; 3. [He] had smitten.

Plur. 1. [We] had smitten ; 2. [You] had smitten ; 3. [They] had smitten.

Past Perfect of Continued Action.

Sing. [I] had been smiting, etc. *Plur.* [We] had been smiting, etc.

Future Indefinite Tense.

Sing. 1. [I] shall smite ; 2. [Thou] wilt smite ; 3. [He] will smite.

Plur. 1. [We] shall smite ; 2. [You] will smite ; 3. [They] will smite.

Future Imperfect Tense.

Sing. [I] shall be smiting, etc. *Plur.* [We] shall be smiting, etc.

Future Perfect Tense.

Sing. [I] shall have smitten, etc. *Plur.* [We] shall have smitten, etc.

Future Perfect of Continued Action.

[I] shall have been smiting, etc.

Imperative Mood.

Singular. Smite [thou]. *Plural.* Smite [you or ye].

Subjunctive Mood.**Present Indefinite Tense.**

(After *if, that, though, lest*, etc.)

Sing. 1. [I] smite ; 2. [Thou] smite ; 3. [He] smite.

Plur. 1. [We] smite ; 2. [You] smite ; 3. [They] smite.

Present Imperfect Tense.

(After *if, that, though, lest*, etc.)

Sing. 1. [I] be smiting ; 2. [Thou] be smiting ; 3. [He] be smiting.

Plur. 1. [We] be smiting ; 2. [You] be smiting ; 3. [They] be smiting.

Present Perfect Tense.

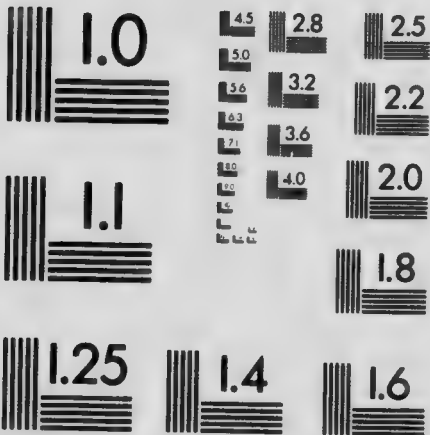
Sing. 1. [I] have smitten ; 2. [Thou] have smitten ; 3. [He] have smitten.

Plur. 1. [We] have smitten ; 2. [You] have smitten ; 3. [They] have smitten.



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Present Perfect of Continued Action.

[I] have been smiting, etc.

Past Indefinite Tense.

Identical in form with the Indicative.

Secondary or Compound Form.

(When not preceded by Conjunctions.)

Sing. 1. [I] should smite ; 2. [Thou] wouldst smite ; 3. [He] would smite.*Plur.* 1. [We] should smite ; 2. [You] would smite ; 3. [They] would smite.(After *if, that, lest*, etc., the second and third persons are formed with *shouldst* and *should*.)**Past Imperfect Tense.**(Used mostly after *if, that, though*, etc.)*Sing.* 1. [I] were smiting ; 2. [Thou] wert smiting ; 3. [He] were smiting.*Plur.* 1. [We] were smiting ; 2. [You] were smiting ; 3. [They] were smiting.*Secondary or Conditional Form.*

(When not preceded by Conjunctions.)

Sing. 1. [I] should be smiting ; 2. [Thou] wouldst be smiting, etc.*Plur.* 1. [We] should be smiting ; 2. [You] would be smiting, etc.(After *if, that, lest*, etc., the second and third persons are formed with *shouldst* and *should*.)**Past Perfect Tense.**(Used mostly after *if, though, unless*, etc.)

[I] had smitten, etc. (Like the Indicative.)

Secondary or Conditional Form.

(When not preceded by Conjunctions.)

Sing. 1. [I] should have smitten ; 2. [Thou] wouldst have smitten ;
3. [He] would have smitten.*Plur.* 1. [We] should have smitten ; 2. [You] would have smitten ;
3. [They] would have smitten.(After *if, though, lest*, etc., the second and third persons are formed with *shouldst* and *should*.)**Past Perfect of Continued Action.**

1. [I] had been smiting ; 2. [Thou] hadst been smiting, etc.

Secondary or Conditional Form.

1. [I] should have been smiting ; 2. [Thou] wouldst have been smiting, etc.

PASSIVE VOICE.

Infinitive Mood.**Indefinite.** [To] be smitten.**Perfect.** [To] have been smitten.**Participles.****Indefinite.** Being smitten.**Perfect.** Smitten, or Having been smitten.**Indicative Mood.****Present Indefinite Tense.***Sing.* 1. [I] am smitten ; 2. [Thou] art smitten , 3. [He] is smitten.*Plur.* 1. [We] are smitten ; 2. [You] are smitten ; 3. [They] are smitten.**Present Imperfect Tense.**

1. [I] am being smitten ; 2. [Thou] art being smitten, etc.

Present Perfect Tense.*Sing.* 1. [I] have been smitten ; 2. [Thou] hast been smitten, etc.*Plur.* 1. [We] have been smitten, etc.**Past Indefinite Tense.***Sing.* 1. [I] was smitten ; 2. [Thou] wast smitten ; 3. [He] was smitten.*Plur.* 1. [We] were smitten ; 2. [You] were smitten ; 3. [They] were smitten.**Past Imperfect Tense.***Sing.* [I] was being smitten, etc. *Plur.* [We] were being smitten, etc.**Past Perfect Tense.***Sing.* 1. [I] had been smitten ; 2. [Thou] hadst been smitten, etc.*Plur.* 1. [We] had been smitten, etc.**Future Indefinite Tense.***Sing.* 1. [I] shall be smitten ; 2. [Thou] wilt be smitten ; 3. [He] will be smitten.*Plur.* 1. [We] shall be smitten ; 2. [You] will be smitten ; 3. [They] will be smitten.**Future Imperfect Tense.**

[I] shall be being smitten, etc.

Future Perfect Tense.

- Sing.* 1. [I] shall have been smitten ; 2. [Thou] wilt have been smitten ; 3. [He] will have been smitten.
Plur. 1. [We] shall have been smitten ; 2. [You] will have been smitten ; 3. [They] will have been smitten.

Imperative Mood.

- Sing.* Be [thou] smitten. *Plur.* Be [ye] smitten.

Subjunctive Mood.**Present Indefinite Tense.**

(After *if, that, though, etc.*)

- Sing.* 1. [I] be smitten ; 2. [Thou] be smitten ; 3. [He] be smitten.
Plur. 1. [We] be smitten ; 2. [You] be smitten ; 3. [They] be smitten.

(After *that* the present and past indefinite tenses are replaced by compounds of *may*, 'That I may be smitten,' 'That I might be smitten,' etc.)

Present Imperfect Tense.

(After *if, that, though, lest, etc.*)

- Sing.* [I] be being smitten, etc. *Plur.* [We] be being smitten, etc.

Present Perfect Tense.

(After *if, that, though, etc.*)

- Sing.* 1. [I] have been smitten ; 2. [Thou] have been smitten ; 3. [He] have been smitten.
Plur. 1. [We] have been smitten, etc.

Past Indefinite Tense.

(After *if, that, though, etc.*)

- Sing.* 1. [I] were smitten ; 2. [Thou] wert smitten ; 3. [He] were smitten.
Plur. 1. [We] were smitten, etc.

Secondary or Conditional Form.

(When not preceded by Conjunctions.)

- Sing.* 1. [I] should be smitten ; 2. [Thou] wouldst be smitten ; 3. [He] would be smitten.
Plur. 1. [We] should be smitten ; 2. [You] would be smitten ; 3. [They] would be smitten.

(After Conjunctions the second and third persons are formed with *shouldst* and *should*.)

Past Imperfect Tense.(After *if, that, though*, etc.)

- Sing.* 1. [I] were being smitten ; 2. [Thou] wert being smitten ;
 3. [He] were being smitten.
Plur. 1. [We] were being smitten, etc.

Past Perfect Tense.

Identical in form with the Past Perfect Indicative.

Secondary or Conditional Form.

(When not preceded by Conjunctions.)

- Sing.* 1. [I] should have been smitten ; 2. [Thou] wouldst have been smitten ; 3. [He] would have been smitten.
Plur. 1. [We] should have been smitten ; 2. [You] would have been smitten ; 3. [They] would have been smitten.

(After Conjunctions the second and third persons are formed with *shouldst* and *should*.)

It thus appears that in the conjugation of an English verb auxiliaries are used for the following purposes :

1. The verb **have** is used to form all the Perfect Tenses (present, past, and future) in both voices. It is solely a tense-sign.
2. The verb **be** is used to form all the Imperfect Tenses of either voice, and as the auxiliary of the Passive Voice. In the Passive it is both a Voice-sign and a Tense-sign. The verb **be** is also used to form the Perfect Tenses of some neuter verbs in the Active Voice, as 'He is gone,' 'They were come.'
3. The verbs **shall** and **will** are used in the Indicative Mood as Tense-signs to form the Future Tenses. (See pp. 135-6.)
4. **May** and **might**, **should** and **would** are used, when they have *themselves* a subjunctive force, to make the compound or periphrastic forms of the present and past tenses of the Subjunctive Mood of other verbs. When thus used these verbs are Mood-signs.

Do is used as an auxiliary to form Present and Past Indefinite Tenses, under the restrictions stated on p. 139.**EXERCISES.**1. Write notes on the *italicised* forms in the following passages from Shakspeare :(a) Orderly to end where I *begun*. . . .(b) I shall scarce think you have *swam* in a gondola.

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(c) By foul play, as thou say'st, were we heav'd thence ;
But blessedly *help* hither.

(d) The clock hath *strucken* twelve upon the bell.

(e) She fell *distract*,
And her attendants absent swallowed fire.

(f) I found him *pight* to do it.

(g) Lord, what fools these mortals *be* !

(h) Disparage not the faith thou dost not know,
Lest, to thy peril, thou *aby* it dear.

2. Form sentences to illustrate the *attributive* use of the following participial forms: *woven, stricken, sunken, drunken, shrunk, cloven, sodden, molten, shaven, shapen, swollen, hewn, laden, riven, graven*.

3. Form sentences to illustrate the meaning and use of the verbs: *rive, war, bereave, seethe, stove, wring, heave, blend, strew, bequeath, freight, wend*.

4. Explain the *italicised* words in the following passages from Chaucer :

(a) As the lomb toward his deeth is broght,
So *stant* this innocent bifore the King.

(b) Forth he *rit* (*present tense*) ; ther *nis* namore to telle

(c) Ne I *nam* nat of the nombre of right parfite men.

(d) This cursed wrecche
Leet this Knightes sone bifore him fecche.

(e) (I) *lete* him in his prison stille dwelle.

(f) For I this world wol *lete*.

(g) That wikked wivere (= snake)
Thus causeless is *crope*n into yow.

(h) Ful semely after hir mete she *raughte*.

(j) Now *been* ther two maneres of Pryde.

(k) Ne *studieth* noght ; ley hand to, every man.

CHAPTER XIV.

THE VERB: DEFECTIVE AND ANOMALOUS VERBS.

Defective and Anomalous Verbs.

THE verbs: *shall*, *will*, *may*, *must*, *can*, *dare*, *wit* are **defective**; that is, have not the full complement of moods and tenses.

A peculiarity which all these verbs (except *will*) have in common, is, that the present tense is in reality a preterite of the strong conjugation, which has replaced an older present, and has had its own place supplied by a secondary preterite of the weak conjugation. One consequence of this is, that **none of them take -s as a suffix in the third person singular**, as that suffix does not belong to the preterite tense. They take after them the infinitive without *to*.

These verbs are generally called **preteritive presents** and may be compared with the Latin forms *novi* (I know), and *memini* (I remember).

SHALL.

Indicative Mood.

Present Indefinite Tense.			Past Indefinite Tense.		
Singular.		Plural.	Singular.		Plural.
1. [I] shall		1. [We] shall	1. [I] should		1. [We] should
2. [Thou] shalt		2. [You] shall	2. [Thou] shouldst		2. [You] should
3. [He] shall		3. [They] shall	3. [He] should		3. [They] should

Subjunctive Mood.

Past Indefinite Tense.		
Sing. 1. [I] should	2. [Thou] shouldst or shouldst	3. [He] should
Pl. 1. [We] should	2. [You] should	3. [They] should

History. According to Grimm *shall* or *skal* is the preterite or perfect of a present *skila*, which signifies *I kill*, and so *shall* = 'I have killed,' 'I must pay the fine or *wer-gild*': hence 'I am under an obligation.'

In O.E. the Infinitive was *sculan* and the Indicative forms were

Sing. 1. *sceal*; 2. *scealt*; 3. *sceal*. Plur. 1, 2 and 3. *sculon*.

When it came to be used as a present tense, another preterite (*should*) of the weak conjugation was formed to supply its place. The *ou* of *should* comes from the *u* of *sculan*.

Uses. In O.E. and M.E. the verb means 'to owe,' as "Hu micel scealt þu?" (= 'How much owest thou?') *Luke*, xvi. 5. "The faith I *shal* to God and yow" (*Chaucer*).

It then came to indicate some compulsion or obligation arising either from the will of some superior authority or from some external source. Hence it is used in direct or reported commands, as "Thou shalt not steal"; "Ye shall not surely die," *i.e.* 'There is surely no edict that ye shall die'; "The tyrant shall perish," *i.e.* 'Circumstances or the will of others demand that the tyrant shall perish'; "He demanded where Christ should be born," *i.e.* 'Where it was fated or prophesied that he was to be born'; "You should always obey your parents," *i.e.* 'It is your duty to obey your parents.' It often conveys this sense in the first person, as "What shall I do?" *i.e.* "What ought I (or am I) to do?" and even when used as an auxiliary the verb does not always altogether lose this force.

In exclamations it is often omitted, as "What, I love! I sue! I seek a wife!" "Thou wear a lion's hide!" (*Shakspeare*).

In Scotch and in the Northern dialects *I shall* is often abbreviated to *I'ae* or *Ish*.

WILL.

Infinitive Mood—**To Will** (O.E. *willan*).

Indicative Mood.

<i>Present Indefinite Tense.</i>		<i>Past Indefinite Tense.</i>	
<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
1. [I] will	1. [We] will	1. [I] would	1. [We] would
2. [Thou] wilt	2. [You] will	2. [Thou] wouldst	2. [You] would
3. [He] will	3. [They] will	3. [He] would	3. [They] would

Subjunctive Mood.

Past Indefinite Tense—Like the Indicative.

Uses. *Will* is followed by the infinitive without *to*; as, "He *will* not obey."

This verb, besides being used as a mere auxiliary for forming future tenses in the second and third persons, is used to express determination or intention. It has this force in all its persons, as, "Not as I *will*, but as thou *wilt*"; "In spite of warning, he *will* continue his evil practices."

This verb is also used to express the frequent repetition of an action; as, "When he was irritated, he *would* rave like a madman"; "Sometimes a thousand twanging instruments *will* hum about my ears" (*Shakspeare, Tempest*).

Contractions. An old form of the present was *I wol* or *I wole* (compare the Latin *volo*), whence the negative *I won't*. In colloquial

English the verb is often shortened by the omission of *wi* or *woul*, as *I'll*=*I will*, *I'd*=*I would*. Respecting *chill*, *chuld*, etc., see p. 109.) In Old English it was combined with the negative *ne*, *ic nille*=*I will not*, *ic nolde*=*I would not*. We still have the phrase *willy nilly*=*will he will he, or will ye will ye*.

Transitive use. Besides *willan* there existed in O.E. the Weak forms *willian* and *wilnian*, meaning, 'to desire or wish for.' From *willian* comes the transitive verb 'to will,' conjugated like an ordinary weak verb and admitting an object after it, as "He *wills* my destruction," "They *willed* my ruin." Chaucer (*Sq. T.* 120) has *wilneth*=*desireth*.

MAY.

Indicative and Subjunctive Moods.

Present Indefinite Tense.		Past Indefinite Tense.	
Singular.	Plural.	Singular.	Plural.
1. [I] may	1. [We] may	1. [I] might	1. [We] might
2. [Thou] mayest or mayst	2. [You] may	2. [Thou] mightest	2. [You] might
3. [He] may	3. [They] may	3. [He] might	3. [They] might

History. The forms of the Present Indicative in O.E. were :

Sing. 1. *mag* ; 2. *miht* ; 3. *mag*. *Plur.* 1, 2 and 3. *magon*.

In early English 'Thou *miht*,' or 'Thou *myht*' is found ; as "Amende to while thou *myght*" (*Piers Pl.* 7454) ; also 'Thou *may*' (*Maundeville*, etc.). A past participle is found in Chaucer, 'He had *might*'='he had been able.'

The *y* in *may* is a softening of the *g* in the root *may* (O.E. Inf. *magan*). The modern present, *I may*, etc., is in reality a preterite tense of an older verb, and (like *memini*, *uovi*, etc.) had originally a perfect meaning of its own, which passed into a secondary present sense, denoting the abiding result of some action.

A collateral variety of *may* was *mow* or *mowe*. 'They *mowe*'=*they may* in Chaucer (*Cl. T.* 530) ; "Nought *mought* (=could) him awake" (Spenser, *F. Q. I.* 1, 42).

Uses. The verb *may* formerly denoted the possession of strength or power to do anything. Thus "Thou *canst* make me clean" is in Wycliffe's version "Thou *maist* make me clene." It now indicates the absence of any physical or moral obstacle to an action, as "A man *may* be rich and yet not happy" ; "He *might* be seen any day walking on the pier," i.e. 'there was nothing to hinder his being seen.' The notion of *permission* springs naturally from this meaning. When thus used it is a *principal* or *notional* verb.

The verb *may* (when itself in the subjunctive mood) is often employed as a mere auxiliary of the subjunctive after *that* and *lest*. Instead of "Give me this water that I *thirst* not," we now say "that I *may* not thirst."

MUST.

This verb has now no variations of form.

History. In O.E. we find *Infinitive* *mōtan* 'to be able.'

Indic. Pres. Sing. 1. *Mōt*; 2. *Mōst*; 3. *Mōt*. *Pl.* *Mōton*.

Pres. Sing. 1. and 3. *Mōste*; 2. *Mōstest*. *Pl.* *Mōston*.

In Chaucer, *Sing.* 1 and 3. *Mot* or *moot*; 2. *Most* or *muſt*; *Pl.* *mooten* or *moote*; though he also uses 'I *moste*' as a present tense; thus, 'I *moste* gon' = 'I *must* go' (*Tale of M. of L.* 282).

Uses. *Must* (O.E. *mōste*) is the preterite of the verb *mōtan* = to be allowed, or to be in a position to do something, e.g. "Josep baed Pilatus þæt he *moste* niman jæs Haelandes lichaman" (= Joseph begged Pilate that he might be allowed, etc.). It still has this sense in such phrases as "You *must* not come in," i.e. 'You are not permitted to come in.' The old present *mote* is still used by Spenser, e.g. "Fraelissa was faire . . . faire *mote* be."

The verb *must* is now generally used with a present signification, but its use as a past tense (e.g. "He *must* needs pass through Samaria" *John* iv. 5) is by no means obsolete, as the following examples show:

- (i) He *must* have been mad to say that (—if he had said that).
- (ii) Had he been there, he *must* have seen everything.
- (iii) There was no help for it—she *must* go on as she had begun.
- (iv) I had placed myself in his hands and *must* abide the consequences.

In (i) and (ii) *must* is in the past (or secondary) conditional form of the subjunctive. In (iii) and (iv) it is in the past indicative and has a strong emphatic meaning. (For further examples cf. Stoffel in *Englische Studien*, vol. 28, p. 294.)

CAN.

Indicative Mood.

Present Indefinite Tense.		Past Indefinite Tense.	
Singular.	Plural.	Singular.	Plural.
1. [I] can	1. [We] can	1. [I] could	1. [We] could
2. [Thou] canst	2. [You] can	2. [Thou] couldst or couldst	2. [You] could
3. [He] can	3. [They] can	3. [He] could	3. [They] could

Subjunctive Mood.

Past Indefinite Tense. Like the Indicative.

History.

O.E. FORMS.

Infinitive *cunnan*; **P. P.** *gecūð*.

Indicative Mood.

Pres. Tense. *Sing.* 1. *can*; 2. *canst* or *canne*; 3. *can*. *Pl.* *cannon*.
 Preterite. *Sing.* 1. *cūð*; 2. *cūðest*; 3. *cūð*. *Plural.* *cūðon*.

FORMS IN CHAUCER.

Infinitive. To *conne*. Past. P. *couth*.

Pres. *Sing.* 1. *can*; 2. *canst* or *can*; 3. *can*. *Pl.* *connen* or *conne*.
 Pret. *Sing.* 1. and 3. *coude* or *couthe*; 2. *coudest*. *Pl.* *coude* or *couthe*.

Can (= *cani* in Latin) is a strong Preterite from a Present which has disappeared. Unlike *shall*, *will*, etc., *canst* has *-st*.

The *l* in *could* does not properly belong to the verb. It has been inserted to make it agree in form with *should* and *would*. The O.E. 'cūðe' and early English 'coude' have lost the *n* of the root, which was still used in Gothic (*kuntha*). *Coude* or *could* is of the Weak Conjugation.

Uses. (1) In O.E. and up to the time of Chaucer *can* meant 'to know.'

"Ne *cann* ic eow = I *know* you not" (*Matt.*).

"(He) in swich cas *can* no division - (He) in such case *knows* no distinction" (*Chaucer*).

The old meaning is preserved in the verb *can*.

(2) *Cunning* is the old Imperf. Participle. A *cunning* person is a *knowing* person.

(3) *Couthe*. This form is preserved in the form *uncouth* (lit. *unknown*). The noun *kith* (= acquaintance) is connected with it etymologically.

OUGHT.

Singular.

1. [I] ought
2. [Thou] oughtest
3. [He] ought

Plural.

1. [We] ought
2. [You] ought
3. [They] ought

The Infin. in O.E. was *agan* and the Present *agah*, etc. This is really a preterite formation. From *agah* formed the secondary preterite *ahte*. The guttural *h* in th. accounts for the *gh* of *ought*.

Ought is the past tense of the verb *to owe*, and is used in its old sense by Shakspeare (*I. King H. IV.*, iii. 3), "He *ought* him a thousand pounds." It is now used as a past in the reported form, as "He said I *ought* to be satisfied" in direct sentences the reference to past time is indicated by the infinitive after it, as "He *ought to have said* so," i.e. 'I had duty to say so.' "He *ought (pres.) to do it*" means 'he is doing of it.'

The original meaning of 'to owe' was 'to possess.' It of this meaning in Shakspeare. "You *owe me* a thousand po

means really "I *owe* for me a thousand pounds." Though the dative is essential to the meaning, the verb came to have its modern sense independently of the dative.

In early English we find a very curious impersonal use of *ought*; thus "Us oughte have patience" = "It becoms us to have patience" (Chaucer, *Melib*); "As him oughte" (*Man of L. T.* 1907).

From the O.E. *āgan* was formed a passive participle *āgen* = 'possessed.' The adjective *own* is the modern form of this. "My *own* book" = 'My *possessed* book.' This adjective was turned into the verb 'to own,' from which 'owned' was made in its turn. So O.E. from 'āgen' was made 'agnian' = 'to own.' 'To own' 'to grant or concede,' is from the different O.E. verb *unnan* (still used by Layamon and Ormin). It has got confused with the preceding verb.

There used to be a perfect participle *ought*. Phrases like 'He hadn't ought to do it,' are perfectly grammatical though now considered vulgar. *To owe*, in its modern sense, is conjugated regularly as a verb of the weak conjugation.

WIT.

To wit (O.E. *witan*) means 'to know.' "I do you to wit," means 'I make you to know.' The forms *I wot*, *God wot*, *you wot*, *they wot*, are found in old writers. *Wot* (O.E. *wát*) is a preterite of the strong form, used as a present, and replaced by a preterite *wist* of the weak conjugation.

The *s* of *wist* is a softened form of the *t* of *wit* before the *t* of the suffix in *witte*. This change occurs in various Teutonic languages (cf. *must*). "I wist not that he was the high priest" = 'I *knew* not,' etc. (*Acts* xxiii. 5). *Wist* has nothing to do with an imaginary present *I wis*, which (when not a mere affectation) is simply a corruption of the word *gwis* = *certain* (O.E. *gewis*). The verb *to wis* = *to show* or *teach* (O.E. *wisian* or *wissian*) is a different verb, though derived from the same root.

In Chaucer the forms for the present are—*Sing.* 1. *wot*; 2. *wost*; 3. *wot* or *woot*; *Pl.* *witen*.

Wots, *wotteth* (*Gen.* xxix. 8), and *wotted* are false forms, as is the participle *wotting* (*Winter's Tale*, iii. 2). The old form was *witende*. The correct form is retained in *unwittingly*. The past participle *unwist* is used by Surrey. (Comp. Germ. *ungewusst*.)

Combination with the negative *ne* gave the old English forms *nat* (i.e. *ne wát*) = *know not*, *niste* (i.e. *ne wiste*) = *knew not*, etc.

DARE.

I dare is an old preterite, now used as a present. The third person is therefore properly *he dare*, not *he dares*. The past tense now in use is 'I *durst*.' (The older form of the root was *daurs*, which accounts for the *s*. Compare *θαπο-εἶν*). *To dare* is also

conjugated like an ordinary West Verb. The two sets of forms have got confused.

O. E. Forms:—Sing. 1. dear; 2. dearest; 3. dear. *Pl.* durren. *Past Tense*. dorste, etc.

Impersonal Forms.

The impersonal *thinks* (in *methinks*) means 'seems,' and comes from the O.E. *thincan*, 'to appear.' The past tense is *methought*. It is not the same as the verb 'I think' (from *thincan*), though the latter verb (mean 'I cause to appear,' i.e. to bring to mind) is related to the former, as 'drinch' (= *nicks to drink*) is to 'drink.' In Chaucer we find 'thinketh me' (*Kn. T.* 3968), and 'it thoughte me' (*Prol.* 385).

'Me lists'—it pleases me. 'Him listed'—it pleased him. This verb is sometimes used as personal; 'I list,' etc., like *please*.

These impersonal verbs were formerly much more common. Thus "The hungreth" (*Piers Pl.* etc.); "Me thirsteth"; "It ac forthynketh"—'poenitet me'; "Hem nedeth." In Chaucer we find "Me mette"—'I dreamed'; "Him gamed"—'he was pleased'; "Him smerte"—'he was pained.'

WORTH, HIGHT, ETC.

"Woe *worth* the day"—'Woe be to the day.' *Worth* is a relic of the old verb *weorþan*=to become.

Hight (= *is called* or *was called*) is properly a reduplicated perfect (Gothic *haihait*) of *hátan* 'to call,' or 'be named.' It is also used as a present tense. Chaucer has the present 'I hoothe' (*Kn. T.* 700), and the preterite 'highte' (*Prol.* 616). In Shakspeare 'hight' is a present tense. As: "This grisly beast, which by name Lion hight, the trusty Thisbe . . . did scare away" (*Mids. N. D.* v. 1). There is no participle *hight*, though Byron invents one. In early English we find 'was haten' or 'was hoten' (= *was called*). The root of *hátan* is identical with that of the Greek *καλέω*. This interchange of *t* or *d* with *l* is quite common, as in *lacrima*=*δακρυ*=*tear*. The verb *hátan* (like *heissen* in German) means both 'to command or promise,' and 'to be called' (i.e. 'to call or proclaim oneself'). In O.E. the preterite was *heht* in the active sense, and *hátte* in the passive sense.

Need, though not a preterite, has been so far assimilated to the preterite-present verbs that the third person is 'he need,' not 'he needs.' When thus used, the verb has the sense 'to be under a necessity to do something.' Where it signifies 'to be in want of' it is conjugated in the ordinary manner. The third person singular *needs* must not be confounded with the adverb *needs* (i.e. of need or necessity), as in "He must *needs* go through Samaria."

Dight (from *dihtan*, 'to adorn') is a perf. part. shortened from *dighted*.

Diht was also once used as a present tense and as a preterite.

EXERCISES.

1. Show the meaning and function of the *italicised* verb-forms in the following passages of Shakespeare :

- (a) "He *may* show what outward courage he *will*, but I believe, as cold a night as 'tis, he *could* wish himself in Thames up to the neck ; and so I *would* he *were*, and I by him, at all adventures, so we *were* quit here."
- (b) "So study evermore is overshot ;
While it *doth* study to *have* what it *would*,
It doth forget to *do* the thing it *should*."
- (c) A. I *will* not *do* it.
I. But *can* you, if you *would* ?
A. Look, what I *will* not, that I cannot *do*.
- (d) "All the souls that *were were* forfeit once."
- (e) H. Katharine . . . *will* thou have me ?
K. Dat is as it *shall* please de roy mon père.
H. Nay, it *will* please him well, Kate—it *shall* please him, Kate.

2. Criticise the following passage :

"If of all words of tongue or pen,
The saddest are 'It might have been' ;
Far sadder these we daily see :
'It is, but hadn't ought to be.' " (Bret Harte.)

3. Explain the *italicised* forms in the following passages, and say whether you think they are correctly used :

- (a) "Ah, neither blame, for neither willed,
Or *wist*, what first with dawn appeared." (Clough.)
- (b) "Into this universe, and 'why' not knowing,
Nor 'whence,' like water *willy-nilly* flowing."
(Fitzgerald.)
- (c) "I *wis*, in all the Senate.
There was no heart so bold," etc. (Macaulay.)
- (d) "(He) spent his days in riot most *uncouth*." (Byron.)
- (e) "Childe Harold was he *hight*." (Ib.)
- (f) "Woe *worth* the chase" ! (Scott.)

CHAPTER XV.

THE ADVERB.

It has been seen that *things* belonging to the same group are distinguished from each other by certain qualities or attributes which are denoted by *adjectives*.

In like manner **different instances** of an **action** or **attribute** are distinguished from each other as regards the **Time**, the **Place**, the **Manner**, the **Degree**, or the **Attendant Circumstances** in which each occurs or is found. These constitute the '**Conditions**' which **limit** an action or attribute, or **distinguish** it from other instances of the same sort.

Definition. **Adverbs** are words which denote the conditions which limit or distinguish an action or attribute. This is what is meant by saying that **an adverb is a word which modifies a verb, adjective, or other adverb**, as "He writes *badly*"; "The book is *too* long"; "He reads *very* *badly*."

An adverb *adds something* to the meaning of a verb or adjective, but does not *alter* the meaning of the word itself. 'Writes *badly*,' means all that 'writes' means, and 'badly' besides. But this word 'badly' restricts the application of the verb 'writes' to a certain class of the actions described by it. Therefore we may also have the

Definition. An adverb is a word which adds to the meaning, and limits the application, of a verb, adjective, or other adverb. For *sentence-modifying* Adverbs see Syntax, pp. 354-5.

An adverb may be attached to an Infinitive Mood or a Gerund, as "To rise early (*or* rising early) is a wholesome practice." An Adverb sometimes modifies a Preposition, as "I have got *half* *through* my task."

Classification of Adverbs.

Adverbs may be classified in two ways, (1) according to their syntactical force, (2) according to their meaning.

As regards their syntactical force adverbs are of two kinds:—1. **Simple Adverbs**: 2. **Conjunctive Adverbs**.

A *simple* adverb is one which does nothing more than modify the word with which it is used, as 'We arrived *yesterday*'; 'He is coming *hither*.' Interrogative adverbs come under this head, as '*Whither* has he gone?' (where *whither* modifies *has gone*); '*How* many were present?' (where *how* modifies *many*).

A *conjunctive* adverb is one which not only modifies some verb, adjective, or other adverb in its own clause, but connects the clause in which it occurs with the rest of the sentence; as *when* ("Come *when* you are ready"); *whither* ("Whither I go, *ye* cannot come").

Here *when* modifies the verb *are*, and *whither* modifies *go*.

A relative adverb always refers to some demonstrative word, expressed or understood, which stands to it in the same sort of relation that the *antecedent* stands in to a *relative pronoun*, as, "Come (*then*) *when* you are ready"; "*There, where* a few torn shrubs the place disclose."

Care is necessary to distinguish connective *adverbs* from connective words which are not adverbs. Many conjunctions have reference to time, cause, etc.; but *they do not refer to these conditions in connection with any verb or adjective of the clause which they introduce*; but the whole of the subordinate clause has the force of an adverb attached to some word in the principal clause of the sentence, as 'He said that *because* he believed it.' Here *because* does not, by itself, modify either the verb *believed* or the verb *said*, but the clause *because he believed it* is an adverbial clause modifying the verb *said*.

The following words are **conjunctive adverbs**: *When, where, whither, whence, how, why, wherein, whereby, wherefore, whereon, whereat, whereout, whereafter, wherever, as, the* and sometimes *that*.

NOTES AND ILLUSTRATIONS.

(1) *How*. *How* is a conjunctive adverb in 'This was *how* he did it.'

In '*How* did you do it?' or 'Tell me *how* you did it,' it is a simple interrogative adverb.

(2) *Why*. As in 'That was *why* I said so' or 'That is the reason *why* I did it.'

(3) *As*. *As* (in early English *also, else, als*; O.E. *ealswa*) is simply a strengthened form of *so*, 'all so,' i.e. 'just so,' 'completely so.' In O.E. and early English *swa* and *so* were used both relatively and demonstratively, as "Swá sone swá heo mihten" = 'as soon as they could' (*Layamon*, 25625); "So sone so" = 'as soon as' (*Ancren*

Rivale, 374). *Als* or *as* had the same two functions, and has them still. Thus "He is *as* rich *as* his father" = '*tam dives est quam pater suus.*' "Thou art me leof also mi fader" (*Layamon*, 3047) is but a step removed from "Thou art dear to me. *All so* [dear], i.e. *just so* [dear], is my father."

As, when used *relatively*, relates to *manner* ('do *as* I tell you'), to *degree* ('as tall *as* his brother'), to *time* ('he arrived *as* we were setting out'), and to the *conditions* of an action or event (see *Syntax*, 'Adverbial Clauses of Condition'). When used *demonstratively* '*as*' only relates to *degree*, and therefore can only modify an adjective or adverb. With verbs the full form *also* is used with a modified meaning.

It has been seen that *so* (*sua*) was used to convert an interrogative or demonstrative pronoun into a relative pronoun. *As* was used in a similar manner, thus: "Ther *as* (=where) this lord was keeper of the selle" (Chaucer, *Prolog.* 172). So in Spenser (*F.Q.* iv. 1, 20). "There *whereas* all the plagues and harmes abound." *Whereas* is still used as a relative adverb, referring to the *circumstances under which* something takes place.

A curious use of *as* before the Imperative mood is found in Chaucer and other old writers. Thus: "As beth not wroth with me" = 'Pray be not wroth with me,' i.e. '*Just in these circumstances* be not wroth with me.'

(4) *The*. In 'The further I went in, the darker it became, the first *the* is equivalent to *by how much* (Lat. *quo*), and has a conjunctive force.

(5) *That*. In 'He ran so fast *that* I could not overtake him,' *that* has replaced an older *as* which had its full adverbial as well as connective force. Thus: "I feel such sharp dissension in my breast *as* I am sick." (*Shaks.*)

Adverbs Classified according to their Meaning.

Both simple and connective adverbs may be classified according to their meaning, as:

1. **Adverbs of Time**: *Now, then, after, before, presently, immediately, when, as, 'As I was returning I met him,' etc.*

2. **Adverbs of Place and Arrangement**: *Here, there, thence, where, whither, whence, wherein, whereat, in, out, up, down, within, without, firstly, secondly, etc.*

3. **Adverbs of Repetition**: *Once, twice, etc.*

4. **Adverbs of Manner**: *Well, ill, badly, how, however, so, as.* To this class belong the numerous adverbs formed from adjectives by the suffix *ly*, as *rightly, badly, etc.*

5. Adverbs of Quantity or Degree: *Very, nearly, almost, quite, much, more, most, little, less, least, all, half, any, the* ('the more the better,' etc.). These are only a particular kind of Adverbs of Manner.

6. Adverbs of Affirmation and Negation: *Not, no, nay, aye, yea.*

7. Adverbs of Cause and Consequence: *Therefore, wherefore, why, consequently.*

Formation of Adverbs.

Adverbs are for the most part formed by inflexion, derivation, or composition, from nouns, adjectives, and pronouns.

Adverbs derived from Nouns.

1. Adverbial Genitives.—*Needs* (= of necessity), *straightways, noways*, and some others are old genitive cases of nouns.

Adverbial genitives were common in O.E., as *sóðes* 'of a truth'; *nihtes*, 'by night'; *daeges*, 'by day' (compare 'of a morning,' etc.); *sylfwilles*, 'of free will,' etc. They sprang out of a peculiar instrumental use of the genitive, as "*Godes þonces*," 'by the will of God'; "*wordes and dæde*," 'by word and deed.'

The forms ending in *-ways* are mixed up with compounds of *wise* (Germ. *Weise*). Thus we have *lengthways* and *lengthwise*, *noways* and *nowise*. 'Go thy ways' contains a genitive adverb, "*ðonne rideð ælc his weges*," 'then rides each his way' (*King Alf. Tr. of Orosius*).

Some adverbial phrases, as 'Day and night,' 'Summer and winter,' 'one day,' were once genitives. The genitive suffix was sometimes replaced by *of*, as 'of a truth' (O.E. *sóðes*), 'of a morning,' etc.

2. Adverbial Datives.—*Whilom* (O.E. *hwilum*) is a dative plural, meaning 'at whiles' ('formerly,' 'on a time'). The adverbs in *-meal* were compounds of the dative plural *maelum*, 'by portions'; as *piecemeal*, *inchmeal* (Shaks., *Temp.* ii. 2), *limbmeal* (*Cymb.* ii. 4). *Ever* and *never* were once datives singular (*æfre* and *næfre*).

3. Adverbial Accusatives.—A numerous class of adverbial phrases consist of a noun (which was originally in the accusative) qualified by an adjective. Several of these have hardened into compound adverbs, as *meantime*, *sometime*, *sometimes*, *alway* (O.E. *ealne weg*), *midway*, *straightway*, *likewise* (= *in like manner*), *yesterday* (O.E. *gestrun dæg*.), *somewhat*, *meanwhile*.

Also nouns in the objective case may be used as adverbs without a qualifying adjective, as 'We journeyed *home*' (or *North, South, etc.*).

4. A large class of adverbial adjuncts consist of a **noun preceded by a preposition**. Some of these have been welded together into a single word, and so have become **Adverbs**.

Thus with the preposition *on* (weakened to *a*) we get *abed, asleep, ahead, afoot, adrift, aloft* (= *on lyfte* 'in the air'), *away, etc.* With *by* (weakened to *be*) we get *betimes, besides, between* (= *by twain*). Similar formations give *forsooth, overboard, to-day, to-morrow*.

In some adverbs of this class *a* is a weakened form of *of*, as *adown* (= *of dune* 'off the hill'); *anew* (= 'of new' in Chaucer); *afresh* (= 'of fresh'); *now-a-days* (= 'now-of-days'). Sometimes *a* represents the French *à*, as in *apace, apart, apiece, agog* (*à gogo*).

It has been asserted that *to* in *to-day* and *to-morrow* is a demonstrative root, akin to *that*, but no evidence of this is forthcoming. In Cædmon (*Gen.* 1031) occurs the full phrase "to dæge þissum." So "to þām-aerdage," at daybreak (*Erod.* 198). In Gothic 'to-morrow' was 'du maurgina,' where *du* is a preposition.

5. A few adverbs are derived from nouns by the suffix *-long* (formerly *linge*, answering to *-lings* in German), as *headlong* (formerly *heedlynge*), *sidelong*, or *sidding* (*sidelinges*). *Darkling* comes from an adjective, as does *flatlong* (= 'not on the edge') in Shakspeare (*Tempest*). The suffix *ling* is still common in Scotch.

Halliwell (*s.v.*) quotes "Fell downe noseling" (= 'on to his nose') from *Morte d'Arthur*, ii. 286. The word *groveling* (still used as an adverb by Spenser), formerly *groflynges*, was mistaken for a participle, and the verb *grovel* was made from it (Skeat, *Et. Dict.*). In Chaucer (*Kn.* 7. 91) we read "Thei fillen gruf," i.e. they fell face downwards. *Sideling* or *sidling* also gave birth to a verb 'to sidle up to.'

Adv. derived from Adjectives.

The genitive suffix *-s* appears in *else* (i.e. *elles*, the genitive of a root *el* or *al*, meaning *other*), *once* (for *ones*, from *one*), *twice* (formerly *twyes*), *thrice* (formerly *thryes* or *thries*), *unawares*, etc. *Much* (as in *much greater* = *greater by much*) and *little* were datives (*miclum, lytlum*). Other adverbs were once **accusative cases** of adjectives, as *all, enough, etc.*

Once is sometimes treated as a substantive (= *one time*), as *this once, for the nonce* (= *for then once*, i.e. 'for that one time'), *at once* (*Koch* ii. p. 309).

By prefixing a preposition to an adjective and then dropping the old case-ending, we get such adverbs as *amid* (= O.E. *on middum*), *awry* (= *on wry*), *anon* (= *on ane* = *on one*, i.e. 'at one time,' 'without interval'), *afar* (= *on ferrum*), etc. We still say *in general*, *in vain*, etc. In *inward*, *outward*, etc., we have the adjective *weard* (= Lat. *vergens*, 'inclining') preceded by an *adverb*. These words assumed an *s* at the end at an early period.

The common adverbial suffix in O.E. was *-e*, the omission of which reduced many adverbs to the same form as the adjectives from which they were derived. Thus, "He smot him harde" became "He smote him hard." "His spere sticcode faeste" = "His spear stuck fast." It was thus that we got such adverbs as those in the phrases, 'to run *fast*'; '*right* reverend'; 'to talk *like* a fool'; 'to speak *loud*'; 'to sleep *sound*'; 'to come *early*,' etc.

In old French there was an adverbial use of adjectives which found its way into English, as in 'You play me *false*,' 'I *scarce* touched him,' 'That is *quite* true,' 'Exceeding great and precious promises,' 'Less *winning* soft' (*Par. L.* ii. 478), 'Thou didst it excellent' (*Tam. Sh.* I. i. 89) *Wondrous* (= *wonderously*) is perhaps another form of the old adverb *wonders*.

It is often a question whether we are dealing with an adverb which has got reduced to the form of an adjective, or with an adjective used as the complement of the predicate, as in "Hope springs *eternal* in the human breast" (*Pope*); "*Slow* and *sure* comes up the golden year" (*Tennyson*). The adverbial suffix *-e* is common in Chaucer. He sometimes combines *-ly* with it, as *softely*, *boldely*.

In O.E. there was a numerous class of adjectives ending in *-lic*, the adverbs from which ended in *lice* (= *like* = *ly*), as *biterlic* (*bitterlike* = 'of a bitter sort'), *biterlice* = 'in a bitter sort of way.' As the adverbial suffix *-e* fell into disuse, the suffix *lice* (= *ly*) came to be treated as an ordinary adverbial suffix, and is appended to Romance as well as to O.E. words, as *perfectly*, *divinely*.

Like was itself an adverb, as in "Like as a father pitieth his children, so the Lord pitieth them that fear Him." Here *like* is repeated in *so*. In 'He talks like a fool,' *like* is an adverb, and is itself qualified adverbially by '[to] a fool.' (Compare the dative after *similiter* in Latin.)

When adverbs are formed from adjectives in *-le* preceded by a consonant, *e* is cut off and *y* only is added, as *able*, *ably*. *Ly* is not added to adjectives ending in *ly*. *Y* is changed to *i* before *ly*, as in *bodily*, *merrily*, *daily*. Before *-ly* *ll* is reduced to *l*, as *full*, *ful-ly*.

The *e* of *ue* is elided, as in *truly*.

Pronominal Adverbs.

These are formed from the roots of *he*, *that*, and *who*.

(1) By the suffix *-re* marking *place*;—*here*, *there*, *where*. These are old locative cases.

(2) By the suffix *ther*;—*hither*, *thither*, *whither*.

This suffix appears in the Latin *ci-tra*, and in *trans* and *tra*. It comes from an Aryan root meaning 'go beyond.' The comparative *-ther*, in fact, comes from the same root.

(3) By the suffix *-n* (O.E. *-ne*, the accusative masculine suffix): *then* or *than*, *when*. (Compare *tum* and *quum* in Latin.)

(4) By the compound suffix *-nce*, of which *-ce* (= *es*) is the genitive suffix:—*hence*, *thence*, *whence*.

The O.E. *heonan* passed through the forms *heonene*, *henne* (Chaucer, *Pard. T.*), *hennes* (*Piers Pl.*), and *hens* (*Lidgate*). Similarly *thence* and *whence* come from *thanon* and *hwanon* (*whenne*=*whence* in Chaucer, *Cl. T.* 588). *An* or *on* was a suffix denoting 'from.' Thus *norðan*='from the north.' Compare the *n* in the Latin *hi-n-c*, *i-n-de*, *u-n-de*.

(5) By the O.E. *instrumental* inflexion: *the* (= *þý*) before comparatives, as in 'The sooner *the* better,' *why*=*hwí* or *hwý*, and *how* (O.E. *hū*) is a modified form of *why* (*hwý*). In old English we find the fuller form *forwhy*=*because*.

What ? has in old writers the sense of *why* ? or *in what degree* ? *Aught* was also used as an adverb, as "Can he *ought* telle a merry tale ?" (Chaucer, *Canon's Y.T.* 597).

Thus is the O.E. *thýs*, the instrumental case of *this*.

These pronominal adverbs followed the course of the corresponding pronouns in their use as interrogative, indefinite, relative, and demonstrative words. Those derived from *who* form compounds with *some*, *any* and *ever*, as *somewhere*, *anyhow*, etc. *The* (= *þý*) is both relative and demonstrative.

Many adverbs are identical in form with prepositions, as *by* ('he rode *by*'), *on* ('come *on*'), *off* ('be *off*'). *From*, as an adverb, survives in *to and fro*. The adverbial use is the older. These adverbs combine with the pronominal adverbs, and form the compounds *herein*, *thereby*, *whereat*, etc.

Adverbs of Affirmation and Negation.

The affirmative particle *ay* or *aye* is the same as the O.E. *á*='ever' (*For aye*=*for ever*). *Yea* (O.E. *gea*) is of the same origin as the German *ja*. *Yes* (O.E. *gese*) is a compound of *yea* or *ye* and the old subjunctive verb *si* or *sie*, 'be it' (*Mätzner*, i. 446). In O.E. there was a corresponding negative *nese*='be it not.'

The old English negative was *ne*, put before the verb, while *not* is put after it, when the verb is finite. *Not* or *nat* (as in Chaucer) is a shortened form of *nought* or *naught* (i.e. *ne-a wiht* = *n-ever a thing*), and consequently is a strengthened negative meaning 'in no degree,' or 'in no respect.' It was at first used to strengthen a previous negative, just as Chaucer and other writers use *nothing* ("Nothing *ne* knew he that it was Arcite," *C.T.* 1521).

In O.E. the parts of *not* are found separate, as "He *ne* meahte wiht gefeohtan," 'He could not fight' (*Beowulf*). In '*Not a bit*,' '*Not a jot*,' we have the negative doubly strengthened. *A bit*, *a jot*, *a straw* are adverbial phrases of 'measure.' In '*Not a whit*' the word *wiht* is contained twice. The curious use of 'devil,' or 'the devil,' for a strong negative, as "The devil a bird have I seen" (*Fielding*), "The devil they are" (*Sheridan*), i.e. 'Surely they are *not*,' is found also in modern Low German, as "He hett den düwel Geld" ('he has *the devil* money'), i.e. 'he has no money at all.'

In old English negatives were strengthened, not neutralized, by repetition: e.g. "Ne geseah nāfre nān man God" (*John* i. 18), 'No man hath not never seen God.' The use and position of *not* arose from the omission of the negative *ne*. Thus "Heo nefden noht ane moder" (*Layamon* i. 10) = 'They *ne* had *not*,' etc., became 'They had *not*,' etc. In old English *ne-ne* = *neither-nor*.

No and *nay* are only varieties of *nā* (i.e. *ne-a*) = *never*. *No* is now used before comparative adverbs and adjectives, as *no further*, *no bigger*, and as the absolute negative, as 'Did you speak? *No*.' It must not be confused with *no*, the shortened form of *none*.

Ay or *aye* and *nay* (= *ever* and *never*) modify a verb understood. Thus, 'Is this true? *Ay* sir,' is at full length. 'Is this true? *Ay* (i.e. *ever*) this is true.' *Yes* is not an adverb, but an adverb and verb in one word.

Adverbs after Prepositions.

Adverbs are sometimes used after prepositions, so as to serve as compendious expressions for a qualified substantive, as 'I have heard that before *now*'; 'He has changed since *then*.' *Now* is equivalent to 'the time *now* being'; *then* to 'the time *then* being.'

General History of Adverbs.

It has been seen that adverbs are for the most part cases or modifications of nouns, adjectives, and pronouns, or combina-

tions of these with prepositions, which through being restricted to some definite use have 'hardened' into a separate group or 'Part of Speech.' While the case retains its ordinary functions in full, or the preposition is distinct from the word governed by it, we get what may be termed an 'adverbial adjunct'; but if the meaning of the case is restricted or lost, or the preposition or adjective has been welded into one word with the noun that follows it, the result is an adverb.

For instance in Latin *ibi* was a dative case of *is*, just as *tibi* is of *tu*; but having been restricted to the designation of *locality*, it has become an adverb. The words '*on foot*' constitute an *adverbial phrase*, but *afoot* is an *adverb*. It was a dim perception of this which led Servius to say "Omne verbum, quum desinit esse quod est, migrat in adverbium," i.e. 'Every word, when it ceases to be what it is, betakes itself among the adverbs.' It has been sarcastically remarked that "When a man gets hold of a word that he does not know what to do with, he calls it an Adverb." The Stoics also, in a half jocular way, called the Adverb 'the *Pandektes*' (i.e. 'the all-receiver').

Comparison of Adverbs.

Some adverbs admit of degrees of comparison.

The **comparative degree** of an adverb is that form of it which indicates that of two actions or qualities which are compared together, one surpasses the other with respect to some condition of manner or degree by which they are both marked, but in different degrees. Thus, 'John reads *ill*, but Thomas reads *worse*'; 'I was but *little* prepared, but he was *less* prepared.'

The **superlative degree** of an adverb is that form of it which indicates that out of several actions or qualities which are compared together, one surpasses all the rest with respect to some condition of manner or degree by which they are all marked, but in different degrees; as, 'Of all these boys, William writes *best*'; 'John was less cautious than I, but Thomas was the *least* cautious of the three.'

The suffixes for comparison are now *-er* and *-est*. In O.E. they were *-or* and *-ost*, which were appended to adverbs in *-e* and *-lice*, the final *e* of which was struck off. In modern English adverbs in *-er* and *-est* are seldom formed except from

those adverbs which are the same in form as the corresponding adjectives, as *hard, harder, hardest; long, longer, longest; fast, faster, fastest*, etc. Shakspeare uses *proullier, truer, easier*, etc. *Seldomer, oftener*, and *oftenest* are still common. The usual mode of indicating comparative and superlative is to prefix the adverbs *more* and *most*, as *wisely, more wisely, most wisely*.

The following forms should be noticed :

Positive.	Comparative.	Superlative.
well	better	best
evil (<i>contr. ill</i>)	worse	worst
much	more	most
nigh or near	nearer	next
forth	further	furthest
far	farther	farthest
_____	ere	erst
late	later	last
[<i>adj. rathe</i> = early]	rather	_____

NOTES.

(1) The comparatives *nether* (from *be-neuth*) *upper, inner, outer* or *utter, hinder* (*be-hind*) are used only as adjectives. Respecting the superlative forms, see p. 104.

(2) *ere*. *Ere* is now a preposition and a conjunction, but not an adverb. In O.E. *ær* was an adverb as well (*Grein* iii. p. 69). It has lost its comparative suffix. The corresponding word *air* in Gothic was of the positive degree. The comparatives *ærra* (*adj.*) and *æror* (*adv.*) in O.E. imply a positive *ær*. *Early* = *ere-like*. *Or* is another form of *ere* ('*Or this*' = *ere this* in Chaucer, *T. and C.* iv. 1). So '*or ever he come near*' (*Acts* xxiii. 15).

(3) *rathe*. '*The rathe (early) primrose*' (Milton, *Lycidas*). In the phrase '*I had rather*,' *rather* is an adjective, the complement of the predicate. It is quite correct to say '*That is rather a clever book*' (not '*That is a rather clever book*'); the force of the phrase is '*One would sooner say that it is a clever book than that it is not.*' *Rathest* occurs in Chaucer.

EXERCISES.

1. Write sentences to illustrate the use of the following words: (1) as **adjectives**, (2) as **adverbs**: *the, half, any, much, all, like, hard, right, very, pretty, enough, round, ill, no, less*.

2. Adverbs are sometimes used after prepositions, as '*I have heard that before now.*'

Find other instances of this usage.

3. Many adverbs are identical in form with prepositions. Form sentences to illustrate this, using the prepositions *in, off, over, above, under, by, behind, before*.

4. Criticise the use of the words *to* and *fro* in the following passage :

"They have a nest in the roof, they are to and fro it and the meadows the entire day." (*Jeffries.*)

5. Write notes on the *italicised* forms in the following passages, explaining their meaning and use.

(a) "*Whilome* in Albion's isle there dwelt a youth." (*Byron.*)

(b) "The *whilome* daughter of Lucrece." (*Milton.*)

(c) "Ride *your ways*, Ellangowan." (*Scott.*)

(d) "O that I had her here to tear her *limb-meal*." (*Shaks*)

(e) "The miller was a stout carl for the *nones* (*nonce*)."

(*Chaucer.*)

(f) "*Darkling* I listen." (*Keats*)

(g) "Sleep, crop and herd! sleep, *darkling* thorpe and croft."

(*Browning.*)

(h) "Though we are *mighty* fine fellows *nowadays*, we cannot write like Hazlitt." (*R. L. Stevenson.*)

6. Comment on the following passages and turn them into modern English :

(a) "Ther nas (= ne was) no man no-wher so vertuuous."

(*Chaucer.*)

(b) "He never yet no vileinye ne sayde

In al his lyf unto no maner wight." (*Ib.*)

(c) "Ther nas no dore that he nolde heve of harre (= hinges)."

(*Ib.*)

(d) "No sonne, were he never so old of yeares, might not marry." (*Ascham.*)

7. Form sentences to illustrate the use of the following words as adverbs : *thick, hard, heavy, short, close*.

8. Comment on the phrase : '*every now and then*' (e.g. 'Every now and then she went to the window').

CHAPTER XVI.

THE PREPOSITION.

Definition.—A **Preposition** is a word which when placed before a noun or a pronoun denotes some relation in which a thing, or some action or attribute of a thing, stands to something else. In, 'I saw a cloud in the sky,' *in* is a preposition, and marks the relation (of place) in which the *cloud* stands to the *sky*. In 'Tom peeped through the keyhole,' *through* denotes the relation (of movement from one side to the other) of the *act of peeping* to the *keyhole*. In 'He is fond of music,' *of* denotes the relation of the attribute *fond* to *music*. The noun or pronoun which follows a preposition is in the objective case, and is said to be governed by the preposition.

Things and their actions and attributes can only bear relations to other things. Therefore a preposition can only be placed before a word that stands for a *thing*, that is, a *substantive*. It connects the noun or pronoun which follows it with a preceding substantive, verb, or adjective.

OBSERVATIONS.

(1) **Preposition.** The word *Preposition* (from *prae* 'before' and *positus* 'placed') merely implies 'placed before.' The term has nothing to do with position in syntax. It relates to *position in the composition of words*. Thus Priscian (xi. 2) says: "Praepositio dicitur quae tam *nomini* quam *verbo* praepositur." It is, of course, only in *composition* that these words are placed before verbs. (Compare Peile, *Primer of Phil.* p. 119.)

(2) **The term 'relation.'** All relations are reciprocal. Any mode of *expressing* the relation of A to B implies the relation of B to A. Take 'John fell from his horse.' It does not matter much whether we say that *from* denotes the relation of 'horse' to 'John's falling,' or of 'John's falling' to 'the horse.' The latter seems the more natural mode of treating these words, and is therefore made the basis of the definition in the text.

(3) **Do Prepositions govern Nouns?** This current expression must not be used without a caution. In strictness it is incorrect. The preposition does not *cause* the use of the particular case that

follows it. Its original function was to modify or define the vague signification of the case before which it is placed. This is easily seen in Greek, where several of the prepositions are followed by (or rather are placed before) different cases. In Greek the Genitive, Dative, and Accusative Cases represented respectively (in a somewhat vague form) the ideas of *motion from*, *position at*, and *motion to*. Take the preposition *παρά* as an example. It denoted the idea of 'alongside of.' Put it before the above three cases in turn, and we get 'the more definite ideas: 1. 'from alongside of'; 2. 'in a position alongside of'; 3. 'to a post alongside of.' A moment's reflection is enough to show that *παρά* could not of itself convey such opposite meanings as 'from' and 'to,' and so *cause* different cases to be used after it. It does no more than *define* the 'from' and the 'to' which are denoted by the case-endings. Similarly *πρός* indicated 'front of.' Accordingly with the same three cases we get the meanings: 1. 'from the front of'; 2. 'in front of'; 3. 'to the front of.' The Latin *apud* is the same word as the Greek *ἀπό*, and *ab* is a shortened form of it. The difference of meaning does not really reside in the preposition itself, but has sprung out of the different cases before which it is placed. From the kind of notion that they express, some prepositions (as *ex*, *de*, *per*, etc.) could only define some one case.

It will easily be seen how, as case-endings dropped out of use, prepositions became more and more important, and more definite in their signification. In English the primary space-relations of 'motion from,' 'rest at,' and 'motion to' have ceased to be marked at all by case-endings; they are expressed by prepositions and verbs. Some prepositions are used with relation to *movement* only, as *into*, *through*, *towards*; the greater number are used with reference to *motion* or *rest* indifferently. Compare 'He sticks to his work,' 'He ran to the door,' 'He works at home,' 'The dog flew at at him,' etc.

Origin of Prepositions.

The original function of prepositions was to give definiteness to the somewhat vague ideas of the relations of actions to things, which were expressed by the case-endings of nouns. They exhibit three stages of construction. (1) They were prefixed to the verb, *which they qualified adverbially*, forming in fact a compound with it. (2) They were detached from the verb, but not prefixed to the noun. At this stage it is often difficult to tell whether we are dealing with a preposition or an adverb. (3) They acquired the force of prepositions, and were placed before the nouns. The first stage is represented by such a sentence as "Bigstandað me strange genetas" (*Cædmon*) = 'Stout vassals bystand me'; the second stage by "Again the false paiens the Christen stode he by"

(*P. Langtoft*) = 'Against the false pagans the Christians he stood by'; the third by "He stood by the Christians."

From this it is obvious that the Preposition has been developed out of the Adverb, and that its original function was to show the relation between an action or attribute and a thing, by modifying a verb or adjective. The forms of many (such as *between*, *about*, *behind*, *amid*, etc.) show conclusively that they were originally *adverbs* or *adverbial phrases*. It is only through the intervention of an attributive word, which was afterwards dropped, that Prepositions came to show the relation of one *thing* to another. "The book on the table" = 'The book lying (or being) on the table,' and so on.

Classification of Prepositions.

Prepositions may be arranged in the following classes:

1. Simple prepositions.

at	forth	of or off	all
by	from	on	to
for	in	through	up
			with

2. Prepositions derived from adverbs.

(a) By a comparative suffix.

after	over	under
-------	------	-------

(b) By prefixing a preposition to an adverb.

abaft	behind	throughout
above	beneath	underneath
about	beyond	within
afore	but	without
before		

3. Prepositions formed by prefixing a preposition to a noun or an adjective used substantively.

aboard (=on board)	astride
across (from Fr. <i>croix</i>)	athwart
adown or down	below
against	beside or besides (= 'by side')
along	between
amid or amidst	betwixt
among or amongst	inside
anent	outside
around or round	since
aslant	

Aloft ('on lyfte' = in the air) and *abreast* are used now and then as prepositions. *Withal* (i.e. 'with all' = 'into the bargain') is

sometimes used as a preposition, and placed at the end of the sentence.

4. Prepositions formed by prefixing an adverbial particle to a preposition.

into	until	upon	without
onto	unto	within	throughout

5. From the adjective *weard* (= Lat. *vergens*, and connected with *verto*), preceded by the adverb *to*, we get in O.E. the adjective *toweward* ('approaching, future'). *Toweward* and *towearde*s were used as adverbs, and then acquired the force of prepositions.

NOTES.

(1) *For*, *fore*, *forth* have the same root as the Latin and Greek *pro*. *Forth* is used as a preposition in Shakspeare, as, "Steal forth thy father's house" (*M.N.D.* i. i. 164).

From. The forms *fra* and *fro* are found in Wycliffe, etc. *Fro* is now only found in the expression *to* and *fro*.

Till, connected with an old noun *til* (Ger. *Ziel*), 'a fixed point, goal or boundary,' is used of place as well as time as late as Spenser, as "He hastened them *untill*" (*F.Q.* i. 11, 4).

(2) a. *after* is probably made up of *af*, meaning 'off' (cp. Lat. *ab*, Greek *ἀπό*) and the comparative suffix *-ter* (= *ther*). *After* therefore means 'further off.' *Aft* is an abbreviation of *after*.

over is a comparative form from the root *ov* (O.E. *uf*). *Up*, *īpō*, and *sub* are varieties of the same root. *Sub* in composition often means 'up from underneath,' as in 'Terra submittit flores' (*sends up* flowers).

under (Ger. *unter*, Lat. *inter*) is from the demonstrative root *an* and the comparative suffix *tar*, *ter* or *ther*.

b. *abaft*, *above*, *about*, etc., all these forms are shortened from O.E. forms ending in *-an*, as *a-be-æftan*, *a-be-ufan*, *a-be-utan*, etc.

(3) *adown* = O.E. *of dune*, 'off the hill.'

against, *amidst*, *amongst*. In these words the *s* is a genitive suffix; the *t* is a phonetic offgrowth from the *s*. *Again* is the older form of *against*. Chaucer uses *amidles* and *amonges*.

along is from the O.E. particle *and* = 'opposite' or 'in presence of' (Lat. *ante*, Gr. *ἀντί*) which we have in *an-swer*. *Andlang* means 'over against' in length. In O.E. it was followed by the genitive, like the corresponding German word *entlang*.

anent = O.E. *on-efen* or *on-enin*, 'on a level,' 'over against.'

between comes from the numeral adjective *tweon*, a derivative from *twa* or *twi* (= two).

betwixt is from the root *twi*, to which was added the adverbial genitive suffix *s* and subsequently the offgrowth *t*.

since is a short form of *sithens* or *sithence*, made with the adverbial genitive suffix from *sithen* (Scand.) based upon the adverb and preposition *sith*.

(4) *toward*. The opposite of this is *froward* (= *from-ward*) and the negative of it is *untoward*.

Participles used as Prepositions.

In O.E. passive and other verbs might be used impersonally without a subject of any kind, simply to affirm that *an action takes place*. Participles are often employed absolutely and impersonally in exactly the same manner, as "Speaking generally, this will be found true"; "Barring accidents, we shall arrive to-morrow." Participles thus used have sometimes acquired the force of prepositions, as "He asked me *concerning* my health"; "He is undecided *respecting* his movements." In some cases these active participles have supplanted passive participles which qualified the noun. Thus, 'considering his conduct' was 'his conduct considered,' just as we still say, 'All things considered.' *Notwithstanding*, *pending*, and *during* are participles qualifying the noun that follows in the nominative absolute. *Save* (Fr. *sauf*) and *except* are of French origin, and are remnants of Latin ablatives absolute. In Chaucer *out-taken* is found for *except*. In Shakspeare we still find *excepted*; "Always excepted my dear Claudio." As both the nominative and the objective case are used in the absolute construction, *save he* and *save him* are both allowable. *During*, *save*, and *except* are now usually regarded as prepositions. *Past* was at first an attributive participle, forming an objective absolute with a noun, "past the house" = 'the house being passed.' These quasi-prepositions are usually of French origin.

Relations indicated by Prepositions.

The principal relations which prepositions indicate are those of **place**, **time**, and **causality**.

Prepositions were first used to express relation in *space*, then they were applied to relation in *time*, and lastly were used metaphorically to mark relations of *causality* or *modality*. Compare for example: "He was pierced *through* the heart" (space): "It blossoms *through* the year" (time): "Sanctify them *through* thy truth" (causality).

At, with relation to space, marks (1) the point to which a movement is directed (as 'The dog sprang *at* him'; 'Look *at* this'), or the point reached in some progressive movement (as 'We have

arrived *at* our destination'); (2) the locality of an action or thing (as in 'We dined *at* the hotel'; 'The man *at* the helm'). Thence it comes to denote the *circumstances* in which a person is, or in which an action takes place (as 'We were present *at* the battle'; '*at* enmity'; '*at* leisure'; '*at* full speed'; 'to play *at* cards'), or the *occasion* or *determining circumstances* of an action (as 'He came *at* my call'; 'We rejoice *at* your success'; 'I am *at* your mercy,' etc.). *At*, as marking a definite point in a progression of any kind, defines *quantity* and *value*, as '*At* a great price'; 'The expense is estimated *at* three millions'; '*At* the best'; '*At* least,' etc. *At* also fixes an action to a *point of time*, as '*At* noon'; '*At* this season'; '*At* any time.'

In early English *at* also marked the *starting point* of a movement or action, as "Gé nimað Benjamin æt mé" = 'ye take B. *from* me' (*Gen.* xlii. 36). Vestiges of this use are still found in 'To receive *at* the hands of,' etc.

By means (1) 'Alongside of,' or 'close to,' in connection either with rest or with motion, as 'Sit *by* me'; 'The path runs *by* the river'; 'We went *by* your house'; 'He lives *by* himself,' i.e. 'with himself as his only neighbour'; 'To put a thing *by*' is to put it somewhere *near*, or *by our side*, not *in front*; hence, *out of the way*, just as we say, 'to put *aside*.' A thing happens *by the way* when it happens *beside the way*, that is, not as a part of the main proceeding. If a man swears *by* an altar or a relic, he places his hand on it, or goes close up to it. *To come by a thing* is to get close up to it, so as to be able to get possession of it. (2) If I arrive *by* ten o'clock, the time of my arrival is *close to*, or *just before*, ten o'clock. *By* and *by* properly denotes a time *close to* the present. 'Day *by* day,' implies that one day is *next to* the other without interval. (3) It is natural to seek the doer or instrument of an act in close neighbourhood to the locality of the action. Hence *by* came to denote the agent or instrument, as 'Abel was killed *by* Cain'; 'They were stifled *by* the smoke.' 'He is older *by* two years' implies that the excess of age is caused *by* two years. One thing is put *beside* another to measure or compare it; hence such phrases as 'to sell *by* the yard,' 'to drink *by* the gallon,' '*by* (=in accordance with) your advice.'

In a more general sense *by* marks any concomitant circumstance, as in 'by turns'; 'by fits and starts'; 'by moonlight'; 'they came *by* twos and threes.' In old English 'to know nothing *by*' meant 'to know nothing *about* or *against*,' as in "I know nothing *by* myself" (1 *Corinth.* iv. 4); "How say you *by* the French lord?" (*M. of V.* i. 2).

But (O.E. *bútan* or *búton*, in early English *buten*, *bute*, *bouten*, *boute*, *but* or *bot*) is a compound of *be*, *bi* or *by* and *útan* 'outside' (*by-out*). It means literally 'on the outside of,' and thence 'without' or 'except.' It is quite common as a preposition in O.E. and

in early English and Scottish writers, as O.E. *ealle butan anum* (=all but one), and the Scotch proverb, "Touch *not* the cat *but* a glove." It is still used as a preposition (meaning 'except' or 'leaving out'), as in 'All *but* one'; 'The last *but* one'; 'Take any form *but* that.' It is often followed by the simple infinitive, as 'He did nothing *but* (=except) laugh.' In the older writers the gerund was used after it, as "But being charged, we will be still by land" (*Ant. and Cl.* iv. 2, 1), i.e. 'leaving out the case of being attacked, we will make no movement by land.' For the way in which the preposition *but* developed into the conjunction, see p. 214.

In formation and meaning *but* (=by out) is closely analogous to *with-out*, which also was by turns adverb, preposition and conjunction. (See *Conjunction*.) In course of time the prepositional functions were chiefly monopolized by *without*, the conjunctive functions by *but*.

About (O.E. *ábutan*, i.e. *á-be-útan* = on-by-out) means 'just on the outside of,' and hence *very near* to either in space or in time, without any idea of *encompassing*. Thus 'Have you any money *about* you?'; 'It is *about* (i.e. very near to) four o'clock.' 'To set *about* a business' is 'to set [oneself] *close to* it, so that there may be no delay in beginning it.' 'I was *about* to observe' means 'I was *close to* observing.' Being frequently coupled with *round* ('round *about*') it acquired the secondary sense of 'on all sides of,' as 'Set bounds *about* the mount'; and with a figurative extension 'He told me all *about* it,' 'I will see *about* that.'

For in O.E. means '*in front of*,' '*before*,' with reference both to place and to time. (Compare the Latin *pro*.) From the idea of *standing in front of* came first that of *defending*, as when we say 'to fight *for* one's king.' This easily passes into the idea of *on behalf of*, or *to the advantage of*, as 'I pleaded *for* him in vain'; 'All this was done *for* you.' *For* then came to denote *representing*, or *taking the place of* (compare *árrí* and *pro*). Thus an advocate appears *for* his client, or one person is 'taken *for* another'; or is 'responsible *for* another.' This idea of *substitution* or *exchange* often occurs, as in 'To die *for*'; 'To exchange, barter, or sell *for*'; 'Eye *for* eye.' *Exchange* passes into the sense of *requital*, as 'He was punished *for* the crime,' and by a further extension into that of the *ground, cause, or purpose* of an action. This idea underlies such phrases as 'grateful *for*,' 'sorry *for*,' 'to seek *for*,' 'to wait *for*.' 'He did this *for* love of me' means 'in *presence of* his love of me as a *stimulating motive*.' 'In *presence of*' may pass into the meaning 'i spite of' (just as when we say "He persevered *in the face of* all obstacles"), as in "For all his wealth, he is unhappy." One thing may be placed before another to stop it, and so *for* came to mark *hindrance* or *prevention*, as "He dide (*i.e.* put) that an habergeoun *for* percinge of his herte," i.e. 'to prevent the piercing of his heart.' (Chaucer, *Sir Thopas*.)

In and **on** are varieties of the same root. (See Skeat, *Et. Dict.*) From marking the *locality* of what is contained in something else, *in* came to be used with reference to *surrounding circumstances*, as 'in difficulties,' 'in hope,' 'in liquor,' 'in motion.' The *sphere* of a movement or activity suggests the idea of the *material* or the *means* employed; thus we get 'wrought *in* silver,' 'written *in* blood,' 'to pay *in* coin.' *In* is often used in the sense of *into*, as 'He put his hand *in* his pocket'; 'He dipped his pen *in* the ink.' *On* is common in O.E. in the sense of *in*, as "on heofenum" = 'in heaven'; "His lof byð on minum mûðe" = 'his praise shall be *in* my mouth.' We still say 'on hand,' 'on a journey,' 'on Monday,' 'on fire' (compare 'in flames'). *On* gradually came to denote *superposition*, as 'He lay *on* the bed,' and thence to denote the ground of an action, as in 'on condition,' 'on account of,' 'he prides himself *on* his skill.' *In* is sometimes used in this sense, as 'to rejoice *in*,' 'to be offended *in*' (*Matt. xi. 6*).

Of and **off** were originally only various modes of writing and pronouncing the same word. *Off* is now more commonly used as an adverb, *of* more commonly as a preposition. In early English *of* answers for both varieties. *Off* indicates *movement* or *separation* from something, or shows that something is the starting-point from which an action proceeds, as in 'Get *off* that chair'; 'A long way *off* the mark'; 'To do a thing *off* hand' (*i.e.* as though the doing came *direct from the hand*); 'He went out *of* the room'; 'He comes *of* a good stock'; 'To buy *of* a person'; '*Of* a child,' *i.e.* 'from his childhood.' A vessel is *off* the coast when it is at a short distance *from* it. 'He stood within a yard *of* the fire' means 'He stood *off* (=away from) the fire within the distance of a yard'; 'To stop short *of* a point' is 'to stop a short distance from it'; 'That is very good *of* you' means 'as *proceeding from you*.' The idea of *separation* underlies all such phrases as 'to cure *of*'; 'to cleanse *of*'; 'to deprive *of*'; 'free *of*'; 'destitute *of*.' 'To beware *of*' implies 'keeping aloof from.' If a thing 'smells *of* musk,' or 'tastes *of* onions,' the smell or taste comes *from* the musk or onions.

That which comes from, or is taken from a thing, was a part of it, or belonged to it in some way. Hence spring two meanings. 1. *Of* is used in the *partitive* sense, as in 'A piece *of* cheese'; 'One *of* the men'; 'To partake *of*,' etc. 2. *Of* denotes *possession*, as in 'The house *of* my father,' or marks that an attribute *pertains to* something, as in 'The brightness *of* the sun.' It thus becomes the general equivalent of the genitive or possessive.

A thing is made *from* the material of which it is composed. Hence we say, 'A bar *of* iron'; 'A book *of* poetry'; 'A pint *of* beer.' 'He made a fool *of* me' (*i.e.* as though I were the raw material of the product). From denoting the *material* of a thing, *of* passes on to denote any characteristic of a thing, as in 'A man *of* high rank'; 'A person *of* great wealth.'

A man's works or productions come *from* him. Hence we speak of 'a play *of* Shakspeare'; 'a symphony *of* Beethoven,' etc. *Of* also marks the *source from which* an action proceeds. Hence it denotes the agent or means, as 'He was led *of* the Spirit'; 'Tempted *of* the devil'; 'The observed *of* all observers,' *i.e.* 'The person observed *by* all observers.' Formerly *from* (*fram*), like *von* in German, marked the agent, or source whence the action proceeds, as in "wæron fram him gefullode" = 'were baptized by (from) him' (*Mark* i. 5).

A result springs *from* a cause. Hence *of* marks the *cause* or *ground* of an action or feeling, as in 'To die *of* a broken heart'; 'To do a thing *of* one's free will,' '*of* right,' or '*of* necessity'; 'To be sick *of* a fever.' 'The love *of* money' is 'the love excited by money,' and so 'directed towards it.' So 'Fond *of*'; 'weary *of*'; 'guilty *of*'; 'conscious *of*,' etc., denote emotions *caused by* or *springing from* something.

'I heard *of* his death' marks that 'his death' was the starting-point of the news that came to me. Hence *of* comes to mean *concerning* or *respecting* in a variety of phrases, as in 'to think *of*,' 'to accuse *of*.' If we 'speak *of* Cicero,' Cicero is the starting-point of our speech. 'A copy *of* a thing' is 'a copy taken from it.' 'He lived there upwards *of* a year,' means 'during a certain period reckoned *from* the end of the year.'

Of is identical in root with the Gothic *af*, Latin *ab*, and Greek *ἀπό*. In O.E. the two prepositions *on* and *off* had a wide range of application.

To (as an adverb usually spelt *too*) indicates *movement* or *extension* towards some point in *space* or *time* (as 'He went *to* the door'; 'It goes on from day *to* day'), or the *proximity* which is the result of the movement, as in 'close *to*,' or (of time) 'to-day,' 'to-night' (see p. 191). *To* then came to mark the direction of an action or feeling towards the object (as in 'To tell *to*'; 'inclined *to*,' etc.). It also marks approach or conformity to a certain standard (as in 'equal *to*'; 'like *to*'; 'brave *to* excess'; 'is that *to* your liking?'). It denotes the end or result of some change, as 'turned *to* stone.' One thing is put *to* another for comparison, or as a stake, hence such phrases as 'They *to* him are angels'; 'ten *to* one'; 'My estate *to* your ring.'

To also marks the *end* or *purpose* of an action, as in many uses of the gerundial infinitive, 'He came *to* see me,' etc., and in such phrases as 'They came *to* dinner'; 'To have *to* wife,' etc. It is also used to mark what is in any way *affected* by an action, quality, or relation, as in 'happen *to*'; 'a friend *to* the poor'; 'a prey *to* anxiety'; 'hateful *to* me,' etc. *To* has largely replaced the old dative.

The adverb *too* is the same word, and means 'in addition.' 'Give him a shilling and a loaf *too*' means 'give him a loaf in addition to

the shilling.' 'That is *too* bad' means 'that is bad in an additional degree, or beyond what is bad in a usual degree.'

In the Northern dialect *til* or *till* was used for *to*. So in Chaucer, "Til a grove than stalketh Palamon" (*Kn. T.* 620). This word is now only a conjunction. *Intil* (=into) has vanished; *until* is restricted to time.

With is a shortened form of the O.E. adverb *wiðer*, formed by the comparative suffix *ther*, from an ancient root *wi* or *vi*, denoting separation. The ancient meaning of *with* (*wið*) is *from*, which we still preserve in *withhold* and *withdraw*, and in the phrases 'to part with,' 'to dispense with,' 'to differ with,' etc. The notion of separation passed into that of *opposition*, from which *with* derived its ordinary O.E. meaning of 'against,' still maintained in 'withstand,' 'to be angry with'; "weigh oath with oath" (*Shakspeare*), i.e. 'weigh oath against oath,' etc. *Opposition* implies *proximity*, and *proximity* suggests *association*, and so *with* came by its modern sense, as in 'Come with us.' In this sense it denotes *attendant circumstances* (as 'I will come with pleasure'). Among the attendant circumstances of an action is the instrument with which it is performed. Hence another of the common meanings of *with*. *With* has supplanted the old preposition *mid* (=German *mit*).

Most of the above words are adverbs as well as prepositions. When they are prepositions there is always a substantive, expressed or understood, which they govern. In 'He laid one book above the other,' *above* is a preposition. In 'One was below, the others above,' *below* and *above* are adverbs.

The Latin preposition **per** (*throughout*) has been adopted with the *distributive* sense, which it had in late Latin, as 'A pound *per* day'; 'Three *per* cent.,' etc. It was in part confused with *pro* (from *pro*).

Sans and **maugre** are now obsolete.

There is no sufficient reason for giving the name 'compound prepositions' to such phrases as 'by means of,' 'in addition to,' etc. A clear account can be given of the syntax of each member of the phrase. But in some instances (as '*despite*,' '*spite of*,' etc.) the loss of an essential preposition compels us to treat the residuum as a phrase equivalent to a preposition.

EXERCISES.

1. Form sentences so as to show what preposition is used after each of the following words:

addicted, adjacent, differ, averse, unworthy, associated, amalgamate, synonymous, prodigal (adj.), *harmonise, endure, desist, consist,*

persist, assent, conducive, subversive, insensible, imbued, convicted, incidental, zealous, dispense, typical, pertinent, exclusive, oblivious, subordinate, relevant.

2. Explain the function of the word *forth* in the following passages :

"Steal *forth* thy father's house." (*Shaks.*)

"I am bid *forth* to supper." (*Ib.*)

"Had I such venture *forth*." (*Ib.*)

"From *forth* the streets of Pomfret." (*Ib.*)

"Drive the English *forth* the bounds of France." (*Ib.*)

"Lat us go *forth* abouten our viage." (*Chaucer.*)

3. Form sentences to show that the following verbal forms may be used with a prepositional force :

Pending, considering, barring, facing, respecting, touching.

4. Explain the notion expressed by the prepositions *at, by, for, on* in the following sentences :

(a) The morning meal was *at* hand. The mouse tried to get *at* the corn. He came *at* the exact time. They all had their joke *at* Dobbin. They could work *at* the boat *at* their leisure. The rooms were valued *at* £10 a year.

(b) Alfred was sitting *by* the fire. Skill comes *by* labour. "Well hit, *by* Jove!" They had landed *by* ten o'clock. Houses were burned *by* the hundred. I recognised him *by* a mole. He lived *by* teaching Greek. He finished *by* quarrelling with them all.

(c) The ship is bound *for* America. The fire burned *for* three days. He took them *for* pirates. He was *for* leaving it alone. We must run *for* it. He was expelled *for* giving a dance. "*For* Heaven's sake!" The town would be intolerable were it not *for* the concerts.

(d) The boat drifted *on* shore. "On thy life, no more!" He arrived early *on* Monday. The Scotch student is said to live *on* oatmeal. I was complimented *on* my performance. They were intent *on* their work. He wrote a book *on* "Nothing."

5. Write notes on the archaic or dialectic forms that are *italicised* in the following passages :

- (a) "Intill the wod soyn (soon) enterit he." (*Barbour.*)
- (b) "Bringeþ Meede to me *maugre* hem alle." (*Piers Plow.*)
- (c) "Who fedde Marie in the cavö! . . . No wight but Crist *sanz* faille." (*Chaucer.*)
- (d) "The centre that standith *amidles* the narwest cercle is cleped the Senith." (*Ib.*)
- (e) "(He) spake of mirthe *amonges* othere thinges." (*Ib.*)
- (f) "This lady rometh . . . *endelong* the stronde." (*Ib.*)
- (g) "There's peas *intill't.*" (*Sc. dial.*)

6. Make a sentence to illustrate the use of the word *anent*.

7. "All the conspirators *save* only he." (*Jul. Caes.* v. 5, 69.)

"Nor never none

Shall mistress be of it *save* I alone." (*Tw. Night*, iii. 1, 172.)

How are these constructions *save* he, *save* I to be explained?

CHAPTER XVII.

THE CONJUNCTION: THE INTERJECTION.

CONJUNCTION.

Conjunctions are so called because they join words and sentences **together** (Lat. *con* = 'together,' *jungo* = 'I join'), but a word is not necessarily a conjunction because it does this. *Who*, *which*, and *that* are connective words which are pronouns. *When*, *where*, *as*, etc., are connective words which are adverbs.

Definition.—Conjunctions are connective words, which have neither a pronominal nor an adverbial signification.

Prepositions show the relation of one *notion* to another. Conjunctions show the relation of one *thought* to another. Hence conjunctions for the most part join one sentence to another.

The single exception is the conjunction *and*, which, besides uniting one sentence to another, may unite words which stand in

the same relation to some other word in the sentence, as in 'Two and three make five,' where *two* and *three* stand in the same relation to the verb *make*; 'Tom sat between John and James,' where *John* and *James* are in the same relation to *sat between*. A plural suffix may answer much the same purpose. There is no essential difference between 'Tom sat between John and James,' and 'Tom sat between the two brothers.' 'He ate three pieces of bread and butter' cannot be expanded into 'He ate three pieces of bread and three pieces of butter.' *And* lends itself the more readily to this use, as it was originally a preposition meaning 'along with.' It is however impossible now to treat *and* as a preposition. We cannot say 'Tom *and* me took a walk.'

CLASSIFICATION OF CONJUNCTIONS.

Conjunctions are of two kinds: 1. **Co-ordinative Conjunctions**; 2. **Subordinative Conjunctions**.

1. CO-ORDINATIVE CONJUNCTIONS.

Co-ordinative Conjunctions are those which unite either co-ordinate clauses (*i.e.* clauses of which neither is dependent on the other, or enters into its construction), or words which stand in the same relation to some other word in the sentence. They may be subdivided according to their meaning into:

1. **Simple Conjunctions**: *and, both.*
2. **The Adversative or exceptive conjunction**: *but.*
3. **Alternative Conjunctions**: *either—or; neither—nor; whether—or.*

And (of the same origin as the German *und*, Icelandic *enda*, Latin *ante*, and Greek *ἀντι*) is sometimes a preposition in O.E. meaning 'in presence of,' or 'along with.' '*And heora ordfruman*' = 'in the presence of their creator' (*Cædmon*). From the sense of 'in presence of' *and* passed into that of *against*, and appears in *answer* (*andswarian*), *along* (*and-lang*) and various other compounds in O.E.

From being a preposition, *and* developed (in the way explained further on) into a conjunction, with two different senses. 1. It assumed the ordinary copulative sense. 2. It was a hypothetical conjunction, the main assertion of the complex sentence being made, as it were, *in the presence of* the hypothesis. As thus used it is often shortened to *an*, and sometimes followed by *if*, which virtually repeats it (*an if* or *and if*). "They will set an house on fire *and* it were but to roast their egg." (Bacon's *Essays*, 89), "*An*

I had been a man of any occupation," etc. (Shaks. *J.C.* i. 2, 26), "And if your wife be not a mad-woman, she would," etc. (*M. of V.* iv. 1, 439).

Both is only the adjective *both* used with relation to two sentences which are joined by *and*, and so acquiring the force of a conjunction. When placed before two substantives joined by *and*, it may still be regarded as an adjective, as "*Both* John and Henry are here" = "John and Henry are both here."

In old English *and*—*and* were used for *both*—*and*, as "*And* I have clarified *and* ef I schal clarifie" (Wycl. *John* xii. 28).

Strictly speaking *both*—*and* should couple only two notions or thoughts, but good writers sometimes use them to join more than two, as "The God that made *both* sky *and* earth *and* heaven" (*Milton*).

The use of **but** as an adversative conjunction springs out of its use as a subordinative conjunction. This will be discussed further on (pp. 214-6).

Either is the distributive pronoun which stands for *another* or *other*, used first as the representative of a whole clause (as *that* was), and then becoming a conjunction. *Or* is a contraction of *other* or *outher*, as *wher* (in Chaucer) is of *whether*. *Neither* and *nor* are compounds of *cither* and *or* with *ne*. The correlatives *nor*—*nor* are sometimes used for *neither*—*nor*, and are just as correct. *Nor* is only a contraction of *neither* (i.e. *nouther*), and the first *neither* may as well be contracted as the second.

The use of **whether** as a co-ordinative conjunction is old-fashioned (as "Whether did this man sin or his parents?"). As a subordinative conjunction it is common. The *or* which follows *whether* is a contracted compound of *whether*.

2. SUBORDINATIVE CONJUNCTIONS.

Subordinative Conjunctions are those which unite sentences of which one is in a relation of dependence upon the other, that is to say, *enters into its construction with the force of a substantive or an adverb*.

Subordinative Conjunctions may be subdivided into:

1. **The Simple Conjunction of Subordination** : *that*.
2. **Temporal Conjunctions**, or Conjunctions that express relations of Time : *after, before, ere, till, while, since, now*.
3. **Causal Conjunctions**, or such as relate to purpose or consequence : *because, since, for, lest, that*.
4. **Hypothetical or Conditional Conjunctions** : *if, an, unless, except, but, whether, etc.*

5. **Concessive Conjunctions** : *though, although, albeit.*
6. **Alternative Conjunctions** : *whether—or.*
7. **The Conjunction of Comparison** : *than.*

That was originally simply the neuter demonstrative pronoun used as the representative of a sentence to show its grammatical relation to some other sentence. Thus 'I know that he said so' is virtually 'He said so, I know *that*,' or 'I know *that*, namely "he said so";' 'That he did it is certain,' is virtually 'He did it, that is certain,' or '*That*, namely "he did it," is certain.' Subsequently the word lost its demonstrative and representative character, and became a mere sign of *grammatical subordination*, the whole clause, including the *that*, being treated as the equivalent of a substantive. Such a clause may be the subject or object of a verb, as in the preceding examples, or be in apposition to a substantive, as 'The notion that such a plan is possible is absurd,' or come after a preposition, as "*In* that he himself hath suffered" (*Heb. ii. 18*); "*For* that it is not night" (*Shaksp.*); "It is good for naught *but* that it should be cast out" (*Matt. v. 13*).

The conjunction *that* is closely connected with the transformation of the prepositions **after, before, ere, since, till, until, for, but, without**, into conjunctions. These prepositions were first used as such, followed by an accessory clause beginning with the subordinative particle *that* (as in the examples given above). When this connective particle (or conjunction) is retained, it is better to regard the preceding word *after, before, for*, etc., as still a preposition. But when *that* is omitted, grammarians generally consider that its connective power has been absorbed by the preceding preposition, and that the latter has consequently become a conjunction. Thus "Before that certain came from James" (*Gal. ii. 12*) consists of a preposition followed by a substantive clause. "Before the cock crow twice" is a subordinate clause in which *before* does duty as a conjunction.

In O.E. the syntactical relation of the substantive clause to the preposition was marked by the introduction of a second demonstrative, which was inflected. Thus: "Ic cwime ær þám þæt he gáð" = 'I will come ere *that*, that he goes.' Then the subordinative (indeclinable) *þæt* was weakened to *þe*, which attached itself to the preceding demonstrative, so that 'ær-þam-þe' (and similar

combinations) became a sort of complex conjunction, as "úr-pám-þe coec cráwe" = 'before that [the] cock crow' (*Matt.* xxvi. 34). The *þe* was sometimes omitted, as "For þám heora ys heofena rice" = 'for that theirs is the kingdom of heaven.'

Now sometimes acquires the force of a conjunction in a similar way. If we say 'Now that you have finished your work you may go,' *now* is an adverb, having the clause that follows in apposition to it. If we say 'Now you have finished your work you may go,' *now* has absorbed into itself the connective force of the *that*, and become a conjunction.

Whereas is properly a connective adverb, referring to place or attendant circumstances; and it should be counted as such, although its adverbial sense is nearly forgotten. It is curious that the *notional* part of *when-as* and *whereas* came to be dropped, and the merely *formal* or *relational* part 'as' assumed the meaning of the whole word; thus 'I met James *as* (= *when-as*) I was coming hither;' 'As (= *where-as*) you say so, I must believe it.'

In early English *that*, *so*, and *as* were used after *who*, *which*, *when*, *where*, as marks of syntactical subordination. (See Chaucer *passim*.) *Whereas* properly referred to place, as in "There whereas all the plagues and harms abound" (Spenser, *F.Q.* iv. 1, 20). 'I held my tongue whereas the rest kept talking,' means properly 'I held my tongue [in circumstances] *in which* the rest kept talking.'

Because is merely the compound phrase *by cause*. It was formerly followed by *of*, as "Because of the waters of the flood" (*Gen.* vii. 7; compare "by reason of the fire," *Deut.* v. 5). In Shakspeare, etc., *because* is often followed by *that*, which in fact introduces a substantive clause in apposition to the noun *cause*. On the omission of the connective *that*, *because* hardened into a conjunction.

The old word *forwhy* (= 'for the reason that') is now obsolete. It was not interrogative, as Cooper (*John Gilpin*) mistakenly makes it.

If (*gif*) is cognate with the Norse *ef*, German *ob*, Dutch *of*, and Gothic *ibai* and *jabai*, and is connected with an old noun

if or *eba* = 'condition' or 'stipulation' (*Fick*, iii. p. 20). It thus answers exactly to the phrase 'on condition that.' The conditional particle *and* has already been treated of (p. 210).

A question is one way of putting a hypothesis, as 'Is any afflicted? Let him pray.' In this way *when* or *or* came to be used as equivalent to *either if—or [if]* as 'I will go whether you will or not,' i.e. 'I will go *either if* you will *or if* you will not.'

Note. Many have attempted to connect *gif* (*if*) with the verb *give*, as though it were an imperative mood of it. But none of the related forms in cognate languages have the slightest connection with any verb meaning 'give.' The Scotch *gin* is probably the preposition *gin* = *against* or *by*, used as in the old English phrase *by so = if*.

Lest comes from the O.E. expression "*þý læs þe*" = Lat. *quominus* = '[that] by so much less' or 'that the less,' where the indeclinable '*þe*' is the mark of syntactical subordination, and so converts the phrase into a subordinative conjunction. Thus "[God commanded us that we should not eat] *þý læs þe we swulton*" = 'that the less (*quominus*) we should die.' Although in reality essential to the construction, '*þý*' (the instrumental case of '*þæt*') came to be omitted, and *læs þe* or *læs* became *lest*, either by the blending of *þe* with *læs*, or by the phonetic offgrowth of *t* (*Skeat*, s.v.).

Unless is a compound of *on* and the comparative *less*. In early English we find the fuller expression 'upon lesse than.' "Upon lesse than wee mowe falle toward hevене from the erthe" = 'unless we can fall,' etc. (*Maundeville*, p. 184). The phrase is an imitation of the French *à moins que*. "He will be ruined unless you help him" means 'He will be ruined if matters stop *at less* than your helping him,' i.e. 'stop short of your helping him.'

But. The idea involved in the word *unless* was expressed in O.E. by *būtan* (see *but*), which was developed from a preposition into a conjunction (like *after*, *without*, etc.) in the way already described (p. 212). The omission of the *that* which made what followed into a substantive clause governed by a preposition, left such constructions as "*Næbbe ge lif on eow būtan ge etan min flæsc*" = 'ye have not life in you *but* (= *unless*) ye eat my flesh,' i.e. 'leaving out your eating my

flesh, ye have no life in you.' So in Chaucer, "But it were any person obstinat" (*Prolog.* 521), i.e. 'leaving out the case of its being (i.e. 'unless it were') an obstinate person.' We have a similar use of *but* as a conjunction (= *unless* or *except that*) in "But he is something stained with grief, thou mightst call him a goodly person" (*Sh. Temp.* i. 2); "Ne'er may I look on day, but she tells to your highness simple truth" (*Com. Er.* v. 211); "It shall go hard but I will prove it"; "Thieves are not judged but they are by to hear." **Without** and **except** acquired the same force in the same way, as in "Not without the Prince be willing," "Except ye repent."

Note. The case excepted is, of course, virtually a negative hypothesis. In the older writers *but if* and *but and* (where *and* = *if*) are common, as "but and ye helpe us now" (Chaucer, *Troil.*).

Sentences like that quoted in the text were common in O.E., and in an elliptical form gave rise to sentences like the following: "Nán man nāt búton fader ána" = 'no man knoweth but my Father only,' for "búton þæm þæt fæder ána wát," 'but that my Father only knows'; "Ne nis na god buten he," = 'there is no God but he [is God].' This shows that *but* may be followed by a nominative case provided the ellipse can be filled up so as to allow of its occurrence in the complete sentence. "Nobody knows it but he" = 'Nobody knows it but he [knows it].' It is equally correct to say "Nobody knows it but him," only *but* is then a preposition, and *but him* forms a limiting adjunct to *nobody*.

It should be noticed that in such cases *but* introduced an exception to a general negative statement. In later English the negative came to be omitted, and so *but* appears to be an adverb meaning *only*. Thus we read in Maundeville "Thei eten not but ones a day," i.e. 'They eat not but (=except) that they eat once a day.' We now say 'They eat but once a day.' "Ther nis but a god" (*Leg. S. Cuth.* 282) = 'There is not but one God,' is now 'There is but one God.'

There are other instances in which negatives are improperly omitted in modern English. Thus 'Do not spend more than you can help,' ought to be 'Do not spend more than you cannot help.' 'He has lost ever so much money,' should be 'He has lost never so much

money,' *i.e.* 'He has lost a quantity of money, and never before lost so much.'

But as an adversative co-ordinative conjunction was another product of the same construction. Thus "Myn handwerk to sle sore grevyth me, *but that* here synne here deth doth brewe" (*Cov. M.* p. 43) would appear in modern English as "It grieves me sore to slay my handiwork, *but* their sin doth brew their death." This use of *but* has nearly superseded its older meaning 'unless,' and *but* in this sense has ousted *ac*, which is the common adversative conjunction in O.E.

Note. *But* is a difficult word to deal with; it is so often attended by the ellipse of some important word. The omission of the negative has already been noticed. One class of sentences has been much misunderstood. In "There's ne'er a villain dwelling in all Denmark *but he's* an arrant knave," everybody admits that *but* is a conjunction. In modern English, however, it is very common in such sentences to have either the subject or the object of the verb that follows the 'but' omitted, as "There's not a man I meet *but* doth salute me"; "Not a holiday fool there *but* would give a piece of silver" (*Temp.* ii. 2, 30); "No juttie . . . *but* this bird hath made his pendent bed" (*Macb.*). Many grammarians say that in such sentences 'but' has become a *relative pronoun involving a negative*, and is equivalent to *to which not*, or *who not*. This is putting an extremely great strain upon the force of words. One can understand how the intelligence of the speaker or hearer can attach a *connective* force to a word that does not strictly *express* it, that is only a question of grammatical form; but the conversion of a mere conjunction into a word that *stands for a person or thing* is a very different affair. In 'He never says more than is necessary' surely *than* is not a relative pronoun and the subject of *is*. It seems much simpler to allow that a pronoun is understood. In Chaucer we get the full phrase, as "Upon a day he gat him more moneye, *than that* the persoun gat in monthes tweye" (*Prol.* 704).

In sentences containing *but that* it is often difficult to say whether *but* is a preposition followed by a substantive clause, or a conjunction with the ellipsis of 'it be' or 'it were,' or something of the sort. Thus "The sky would pour down stinking pitch, *but that* the sea dashes the fire out" (*Temp.* i. 2, 4). 'I know nothing about it, *but that* he vouched for it.' In 'Think not *but* we will share in all thy woes,' or 'Never dream *but that* ill must come of ill,' *but* or *but that* is best treated as equivalent to *that not*, introducing a peculiar form of substantive clause. It is by a confusion that we get

such sentences as 'Never doubt but that ill must come of it.' Here the exceptive *but* is superfluous.

While is the O.E. *hwil* = 'time,' which was used in the phrase *pá hwile þe* = 'the while that.' Left by itself, *while* hardened into a conjunction, its notional sense being forgotten. It assumed the adverbial suffix *-s* and its offgrowth *t* (*whiles*, *whilst*).

Note. "The while that hit in the water is" (Wright, *Pop. Tr.* p. 135). 'The while that' is equivalent to 'what time' in "What time I am afraid," etc. (*Psalms* lvi.). *While as* is also found in the older writers, as "*While as* the first tabernacle was yet standing" (*Heb.* ix. 8). Like the Latin *dum*, *while* in some dialects means *till*, and even has the force of a preposition. Thus 'While then' occurs in Shakspeare (*Much.*). In Lyly we find 'while bedtime,' etc. *While* has no connection with *who*, *when*, etc. The combination *the whilst* is wrong. If *the* is used, *while* is still a *substantive*, and the adverbial suffix is improper.

Though is the O.E. *þeah* = 'nevertheless.' It is still used as an adverb, as in 'You are still in time, make haste *though*.' In O.E. the connective particle *þe* was appended to it, to convert it into a conjunction, as *that* was in early English. When the *that* was dropped its conjunctive force was merged in the *though*.

Than is another form of the word *then* (see Chaucer, *passim*), in O.E. *þonne* or *þanne*. In O.E. this was a relative or conjunctive adverb, equivalent to our *when*. In this sense it was used after comparatives to introduce the *standard of comparison*. 'John is taller than Charles' meant originally 'When Charles is tall (i.e. when the tallness of Charles is regarded) John is taller.' 'He came sooner than I expected' is 'When I expected [him to come soon], he came sooner.' 'I have no other home than this' is 'When I have this, I have no other home.' But the original sense of *than* has become so completely forgotten, that the word must now be regarded as a mere conjunction. Clauses beginning with *than* are usually elliptical.

Note. In Scotch *be* (= *by*) is used for the same purpose. "He's yunger be onie o' thaim" = 'He's younger *by the side of* (i.e. *when compared with*) any of them.' The provincial idiom "He is older *nor* John," may possibly mean 'He is older, *and not* John.' Some explain "He is taller than John" as being 'He is taller, *then* (i.e. in the next lower degree)

John is tall.' The objections to this are that it will not explain the O.E. usage, that it is quite inapplicable to such sentences as some of those given in the text, and that it inverts the logical order of the ideas, making the comparative degree *itself the standard of comparison*. *Quam* in Latin does not strictly correspond in force to *than*. It is the correlative of *tam*, and always marks *degree*.

Albeit, i.e. *all-be-it*, is merely a short concessive sentence. In Chaucer we find "Al be that he was a philosophre"; also (without *be*) "Al were they sore hurt" (*Kn. T.* 1851), where *al* = *although*.

Since all demonstratives involve *reference*, they always cause a certain *connection* in thought between two ideas; but for all that, they are not, grammatically speaking, *connective words*. Such words as *therefore*, *hence*, *still*, *consequently*, *accordingly*, *yet*, *likewise*, *also*, etc., are only *simple adverbs*, not even *connective adverbs*; still less are they mere *conjunctions*.

Note 1. Take "He was idle; *for that reason* he did not succeed." We have obviously two complete and independent sentences; but substitute for 'for that reason' its exact grammatical equivalent 'therefore,' and half the writers of grammars will tell us that *therefore* is a conjunction, and that we have *one* (compound) sentence, not two separate ones.

2. A great mistake is made when *quum* and *ut* in Latin are called *conjunctions*. They are *connective adverbs*. The Part of Speech to which a word belongs is not determined by our translation of it. Everybody agrees that *quum* = *when* is an adverb; but *quum* = *since* is usually called a conjunction. This is wrong. *Quum* is always adverbial; it always refers either to the *time* or to the *attendant circumstances* of an event. So with *ut*. The sentence 'tam validus est ut nemo eum superare possit' is virtually 'he has such a (or a certain) degree of strength, *and so* no one can overcome him.'

INTERJECTION.

Interjections are words which are used to express some emotion of the mind, but do not enter into the construction of sentences; as, *Oh! O! Ah! Ha! Alas! Fie! Pshaw! Hurrah!*

In written language interjections are usually followed by what is called a mark of admiration (!).

The interjection is a nondescript kind of word. It is scarcely *notional*, and is certainly not *relational*.

EXERCISES.

1. Form sentences to illustrate the use of (1) *whether* . . . or, both as co-ordinative and as subordinative conjunctions; (2) *albeit, except, ere, lest* as subordinative conjunctions.

2. "Conjunctions, *for the most part*, join one sentence to another."

Point out the conjunctions in the following sentences, and show whether they *do* or *do not* join one sentence to another.

- (a) Two and three make five.
- (b) No one knows the secret but Smith.
- (c) Either the secretary or the treasurer will have to resign.
- (d) Tom sat between John and James.
- (e) The farmer and his crop have gone to market.

3. Point out the exact function of *now* in the three following sentences:

"*Now* the serpent was more subtil than any beast of the field."

"The idea of Marner's money kept growing in vividness, *now* the want of it had become immediate."

"*Now* that we are alone, I will impart to thee the reason of my going."

4. Comment on the conjunctive forms used in the following passages:

- (a) "And *for* they were so lonely, Clare
Would to these battlements repair." (*Marmion*.)
- (b) "And *for because* the world is populous, I cannot do it."
(*Richard II.*)
- (c) "And the people repented them for Benjamin, *because*
that the Lord had made a breach in the tribes of
Israel." (*Judges* xxi. 15.)
- (d) "Nothing would satisfy her, *but* she must elbow through
the crowd and speak to me." (*Esmond*.)
- (e) "He shall conceal it, *whiles* you are willing it shall come
to note." (*Twelfth Night*.)

- (f) "Now was it eve *by then that* Orpheus came into the hall." (*Morris.*)
- (g) "Ye may like work better *nor* play, but I like play better *nor* work." (*Adam Bede.*)

CHAPTER XVIII.

WORD-BUILDING.

WORDS may be divided into two classes—*primary* words, and *secondary* or *derivative* words.

A word is a *primary* word when it does not admit of being resolved into simpler elements; as *man*, *horse*, *run*.

A word is a *secondary* word when it is made up of significant parts, which exist either separately or in other combinations.

Secondary words are formed partly by *Composition*, partly by *Derivation*.

COMPOSITION.

A word is a *compound* word when it is made up of two or more parts, each of which is a significant word by itself; as *apple-tree*, *tea-spoon*, *spend-thrift*.

All compounds admit of being divided primarily into two words; but one of these may itself be a compound word, so that the entire word may be separated into three or four words: as *handicraftsman* (made up of *man* and *handicraft*, *handicraft* being itself made up of *hand* and *craft*); *midshipman* (made up of *man* and *midship*), *midship* being itself made up of *mid* and *ship*.

In most compound words it is the first word which modifies the meaning of the second. (The second denotes the *genus*, the first distinguishes the *species*.) *Rosebush* means a particular kind of *bush*, namely, one that bears roses. A *haycart* is a certain kind of *cart*, namely, one for carrying hay. The

accent is placed upon the modifying word when the amalgamation is complete. When the two elements of the compound are only partially blended, a hyphen is put between them, and the accent falls equally on both parts of the compound, as in *knee-deep*. We do not get a true compound so long as the separate elements both retain their natural and full significance and their ordinary syntactical relation. *Composition* is accompanied by *limitation* of significance. Compare *blue bell* and *bluebell*, *red breast* and *redbreast*, *monk's hood* and *monkshood*.

The use of the hyphen is very much a matter of usage or fancy. *Footsore* and *heart-broken*, *henpecked* and *conscience-stricken* are formed alike. Similarly *teaspoon*, *apple-tree*, and *cannon ball* are equally compound words. If two words are *sounded* together as a compound, the mode of writing them matters but little.

A. Compound Nouns.

Compound Nouns exhibit the following combinations:

1. A noun preceded by a noun, of which the first (1) denotes what the second consists of, is characterised by, or attached to, as *haystack*, *cornfield*, *oaktree*, *wineshop*, *churchyard*; (2) denotes the purpose for which the thing denoted by the second is used, as *teaspoon*, *milking-stool*, *inkstand*; or with which its activity is connected, as *man-killer*, *bush-ranger*, *sun-shade*; (3) is a defining genitive, or the equivalent of one, as *swordsman*, *kinsman*, *Wednesday* (*Woden's day*), *sun-beam*, *noon-tide*, *day-star*.

2. A noun preceded and modified by an adjective, as *round-head*, *blackbird*, *quicksilver*, *Northampton*, *midday*, *midriff* (O.E. *hrif* = bowels). *Twilight* (*twi* = two), *fortnight* (i.e. *fourteen-night*), *sennight* (i.e. *seven night*) are from numerals.

3. A noun preceded by a verb of which it is the object, as *stopgap*, *pickpocket*, *makeweight*, *turncock*, *wagtail*, *spitfire*.

4. A noun denoting an agent preceded by what would be the object of the corresponding verb, as *man-slayer*, *peace-maker*.

5. A gerund preceded by a governed noun, as *wire-pulling*.

6. A verb preceded by a noun, as *godsend*, *windfall* (very rare).

7. A noun preceded by an adverb, which modifies (adverbially) the noun, when that denotes an action, as *forethought*, *neighbour* (O.E. *neah-bār* = 'one who dwells near'), *off-shoot*, *aftertaste*, *by-path*, *avenue* (O.E. *anfilt* or *onfilt*, from *fillian* 'to strike').

8. A noun preceded and governed by a preposition, as *forenoon*.

9. A verb preceded or followed by an adverb which modifies it, the compound constituting a noun, as *inlet*, *welfare*, *onset*, *go-between*, *standstill*, *income*.

The following compounds, in which one or both of the elements have been changed or become obsolete, are given by Koch (iii. p. 98):

bandog	= bond-dog	(a dog chained up)
barn	= bere-ærn	(barley house)
bridal	= brýd-ealu	(bride-ale)
brimstone	= bryn-stân	(burning-stone)
distaff	= dise-stæf	(flax-staff)
garlic, hemlock	from leac	(leek)
gospel	= god-spell	(good news or God's message)
grunsel	= grund-syl	(ground-sill, threshold)
hangnail	= ang-naegele	(a sore under the nail)
huzzy	= hūs-wif	(house-wife)
icicle	= is-gicel	(provincial, ice-shoggle)
lammas	= hláf-messe	(loaf-mass)
leman	= leof-man	(loved or dear person)
midwife	= mēd-wif	(hired woman)
moldwarp or mole	= molde-weorp	(mould-thrower)
nostril	= nas-byrl	(nose-hole. Comp. drill)
orchard	= ort-geard	(wort- or root-garden)
shelter	= scyld-truma	(troop-shield)
steward	= stige-weard	(sty- or stall-warden)
stirrup	= stig-râp	(mounting-rope)
wedlock	= wedlâc	(pledge-gift)
world	= wer-eld	(man-age, a generation)

B. Compound Adjectives.

Compound Adjectives exhibit the following combinations:

1. An adjective preceded by a noun, which qualifies it adverbially, as *sky-blue*, *fire-new*, *pitch-dark*, *blood-red*, *ankle-deep*, *breast-high*, *head-strong*, *childlike*, *hopeful* (and other compounds

of *full*, once formed with the noun in the genitive, as *willes-full* = *wilful*), *shamefaced* (originally *shamefast*, O.E. *sceamfæst*), *steadfast*.

2. The adjective in these compounds is often a participle, as in *seafaring*, *bed ridden*, *heart-broken*, *tempest-tossed*, *sea-girt*, etc.

3. An imperfect participle preceded by its object, as *tale-bearing*, *heart-rending*, *time-serving*, etc.

4. An adjective or participle preceded by a simple adverb, as *upright*, *downright*, *under-done*, *out-spoken*, *inborn*, *almighty*.

5. A noun preceded by an adjective, as *bare-foot*, *two-fold*, *manifold*, a *three-bottle* man, a *twopenny* cake, a *three-foot* rule. (Compare the nick-names *Hotspur*, *Longshanks*, *Roundhead*, etc.) In modern English these compounds have taken the participial ending, *bare-legged*, *one-eyed*, etc.

C. Compound Pronouns.

See the Chapter on Pronouns.

D. Compound Verbs.

These present the following combinations:

1. A verb preceded by a separable adverb, as *overdo*, *understand*, *fulfil*, *undergo*, *cross-question*. *Twit* is a corruption of *æt-witan*.

2. A verb preceded by its object, as *back-bite*, *brow-beat*.

3. A verb of incomplete predication preceded by its complement (see *Syntax*, *Complex Predicate*), as *white-wash*, *rough-hew*.

4. A verb followed by an adverb, as *don* (= *do* or *put on*), *doff* (= *do* or *put off*), *dout* or *douse* = *do out*, *dup* = *do up*. (Comp. Germ. *auf thun*.)

For compound adverbs, prepositions, and conjunctions, see Chapters XV. to XVII.

DERIVATION.

Most words in all languages have been built up by the combination of simpler elements. Words generally

admit of being arranged in groups, the words belonging to each of which have a certain portion which is common to all, and which represents a certain fundamental notion.

Thus, *love* is common to all the words [*he*] *loves*, *loving*, *lover*, *lovable*, *lovely*, *loveless*, etc. So in Latin, *fac* is common to *facio*, *fecit*, *factum*, *factor*, *efficio*, *factio*, *facies*, etc. This common fundamental part of a group of words is called a *root*. Many of these *roots* are found in all or several of the kindred languages constituting the *Aryan* family.

All *roots* are monosyllabic, and the most primitive roots consist of a single vowel, or a vowel and a consonant. Roots are subdivided into *predicative roots*, representing *notions*, and *demonstrative* or *relational roots*, indicating the relations of notions to each other or to the speaker. Primitive roots are not *words*, but elements from which words are formed, either by combination or by making some change in the form of the root; which latter process was certainly in many cases, and possibly in all, the result of the blending of some earlier combination of different roots.

In the course of time a large number of the elements by which words have been formed from roots, or from other words, have lost their independent existence and significance, and been reduced to mere prefixes and suffixes; and frequently have vanished altogether.

Derivation, in the wide sense of the term, includes all processes by which words are formed from roots, or from other words. In practice, however, *derivation* excludes *composition*, which is the putting together of words both or all of which retain an independent existence, and *inflexion*, which is the name given to those changes in certain classes of words by which the varieties of their *grammatical* relations are indicated.

The addition of a syllable for inflexion or derivation often causes the weakening of the vowel sound of a preceding syllable. Compare *nation* with *national*; *vain* with *vanity*; *child* with *children*; *cock* with *chicken*; *long* with *linger*; *old* with *elder*; *broad* with *breadth*. A weakened vowel sound marks a derived word.

DERIVATION BY MEANS OF TEUTONIC PREFIXES AND SUFFIXES.

DERIVED NOUNS.

Noun Prefixes of Teutonic Origin.

1. **un** ; as in *unrest*, *undress*.
2. **mis** ; as in *misdeed*, *mishap*, *mistrust*, *misconduct*. This prefix (connected with the verb **miss**, and the old English **mys** = *evil*) implies error or fault in the action referred to. In many words of Romance origin, as *mischance*, *mis* = old French *mes*, from Lat. *minus*.

Noun Suffixes of Teutonic Origin.

1. Suffixes denoting a person or the doer of an action.
 - er or -ar (O.E. -ere),—*singer*, *baker*, *beggar*, *liar*.
 - ster (originally denoting female agent),—*spinster*, *tupster*.
 - ter, -ther, -der, —*father*, *daughter*, *spider* (= *spinder* or *spinner*).
 - nd (old imperfect participle),—*fiend*, *friend* (from Gothic *fijan* 'to hate' and *frijon* 'to love').

2. Suffixes usually denoting an instrument.

- el, -le (A.S. -ol, or -ul),—*shovel*, *girdle*, *shuttle*, *brindle*, *sickle*.
- ter, -der,—*ladder* (Germ. *Leiter*, root *hlt* = *mount*), *rudder*, *weather* (Goth. *waiun* = 'to blow').

3. Suffixes forming Abstract Nouns.

-dom (connected with *deem* and *doom*, implying condition or sphere of action),—*kingdom*, *earldom*, *thraldom*, *martyrdom*, *Christendom*, *wisdom*, *freedom*. (Compare Germ. -thum.)

-hood, -head (O.E. *hād* = person, state, condition),—*manhood*, *priesthood*, *childhood*, *godhead*. (Germ. -heit.)

-red (O.E. *ræd* = counsel, power, state),—*hatred*, *kindred*. In old English *freondrede* (*friendship*), *sibrede* (*relationship*), etc.

-ship, -scape, -skip (denoting *shape*, *fashion*, from *scapan* = *to shape*),—*friendship*, *hardship*, *worship* (i.e. *worth-ship*), *landscape* or *landskip*. (Compare Germ. -schaft from *schaffen*.)

-ing,—*hunting, blessing, flooring, clothing* (with collective sense).

-ness,—*redness, goodness, witness* (from the verb *wit*).

-th, -t, -(s)t, -d,—*growth, health, death* (die), *gift, might* (may), *theft, flight, rift* (rive), *uprise* = *uprising* (Chaucer), *harvest* (from stem *harv* or *harf*; compare Gr. *καρπ-ος*), *mirth* (merry), *flood, ruth* (rue), *truth* and *trust* (from *true* or *trow*), *breadth* (broad), *strength* (strong). *Youth* (from *young* with loss of *n* and the guttural; O.E. *geogoð*).

Some abstract nouns are made with vowel change, as *eld* from *old*, *wrath* from *wroth*, *heat* from *hot*.

4. Suffixes forming Diminutives.

-on; *maiden, kitten, chicken* (cock).

-el, -le; *satchel* (sack), *kernal* (little corn), *navel* (from *nave*), *paddle* (= *spaddle*, from *spade*).

-rel;—*cockerel, mongrel, gangrel* (a vagabond), *wastrel, scoundrel*.

-kin;—*lambkin, pipkin, mannikin, Perkin* (= *Peterkin*), *Tompkin, Wilkin, Hawkin* (from *Hal*), *Watkin* (*Walter*), *Hodgkin* (*Roger*), *Simkin* (*Simon*). Compare Germ. *-chen*.

-ling;—*duckling, kudding, darling, suckling, hireling, starveling*. The sense of diminution passes into depreciation, as in *worldling, groundling*.

-ock;—*hillock, bullock, ruddock* (robin red-breast), *hummock* (from *hump*), *paddock* (toad, Germ. *Pudde*), *pinnock* (tom-tit). In Scotch *wifock, luddock, lussock*, etc., and with *ie*, *wifukie* (wee little woman), *drappukie* (wee little drop). *Pollock* (Paul), *Baldock* (Baldwin).

-y, -ie, -ey;—*daddie, Annie, Charley* or *Charlie*.

5. Patronymics.

-ing (= son of); *Browning*. Common in O.E., as *Elising* (son of *Elisa* or *Elisha*). **-kin, -son, -ock**, and the possessive **-s** are all used in patronymics; *Wilkin, Wilson, Wilkins, Pollock*.

6. Other Suffixes.

-d (participial); *deed* (do); *seed* (sow); *mead* (mow).

-el, -le;—*apple, riddle*.

-en, -on or **n**;—*garden, kitchen* (from *cook*), *token, beacon, rain, brain, loan*.

-er;—*hammer, hunger, summer, water.*

-m or **-om** (closely allied in sense to the abstract suffixes);—*bloom, blossom, doom* (from the verb *do* set or place), *dream, stream, some* (compare Lat. *saliva*), *qualm* (*quail, quell*).

ow (= O.E. **-u**)—*shadow, meadow, shallow* (*shoal*).

DERIVED ADJECTIVES.

Adjective Prefixes of Teutonic Origin.

1. **a**,—*alive, awary*. *Athirst* in O.E. *of þirst* (shortened form of *of-þyrsted*, *of* being an intensive particle. *An-hungred* is of similar origin; *of* was weakened to *a* and *n* put in for euphony).

2. **a**, a corruption of *ge*,—*alike = gelic*; **a**, for *of* in *akin*.

3. **un** (negative, not the same as the *un* in verbs),—*unwise, untrue*, and before Romance words as *uncourteous*.

Adjective Suffixes (Teutonic).

-ed;—the common participial suffix. Also added to nouns, as in *ragged, wretched, left-handed*, etc.

-en or **-n** (used also as a participial suffix);—*wooden, golden, linen* (from *lin = flax*), *heathen* (a dweller on the heath), *green, fain*, etc.

-er or **-r**;—*bitter, lither, fair*.

-ern (a compound of the two last);—*northern, southern*, etc.

-el or **-le** (O.E. **-ol**);—*fickle, little, brittle, ille*.

-ard or **-art** (= *hard*, O.E. *heard*, gives an intensive force);—added to adjectives and verbs, as *dullard, drunkard, luggard, dotard, braggart, blinkard, stinkard*. This suffix made its way into the Romance languages, out of which some derivatives have come into English, as *bastard, standard* (O.F. *estendre = extendere*), *coward* (*codardo* from Lat. *cauda*; properly a dog that runs away with his tail between his legs). *Dastard* is probably connected with *daze* (Skeat, *E.D.*).

-ish, -sh, -ch, added to nouns to denote 'belonging to,' 'having the qualities of,' as *swinish, slavish, foolish, Romish, Turkish, Welsh, French*. Comp. Germ. **-sch**. Added to adjectives it naturally gives a diminutive force, as *blackish, dullish*.

-less (O.E. *leas* = loose, free from, without). *Heedless, senseless.*

-ly (a corruption of *like*), added (of course) to nouns. *Godly, heavenly, ghastly* (from *ghost*), *manly.*

-ow (O.E. *-u*) ;—*narrow, callow, etc.*

-some, added to verbs and adjectives to denote the presence of the quality that they indicate. *Winsome, buxom* (from *bugan* = to yield), *tiresom*, *quarrelsome, wholesome, blithesome, fulsome.*

-th or **d** (originally a superlative suffix), in numerals. *Third, fourth, etc.*

-y = O.E. **-ig**, added usually to nouns to indicate the presence of that for which the noun stands. *Greedy, bloody, needy, thirsty, moody, sorry* (sore), etc. Added to verbs, in *sticky, sundry* (sunder).

-ward, denoting 'becoming' or 'inclining to,' from O.E. *weorðan*. *Northward, froward* (from), *toward* (to), *awkward* (from the old adjective *awk* or *aw*, 'contrary, wrong'), meaning originally 'back-handedly, transversely.'

For **Derived Pronouns** see Chapter IX.

DERIVED VERBS.

Verb Prefixes (Teutonic).

1. *a-* meaning formerly *out, away, off* (O.E. *âceorfan* 'to cut off'), afterwards *back* or *again*, now an *intensive* particle, prefixed to verbs :—*arise, abide, awake.*

be (= **by**) denotes the application of an action to an object, and so (*a*) makes intransitive verbs transitive, as *bemoan, bespeak, bestride, befall*, or (*b*) forms transitive verbs out of adjectives or nouns, as *bedim, begrime* (grim), *behead, becloud, befriend, bedew*, or (*c*) strengthens the meaning of transitive verbs, as *betake, bestow, bedazzle*. *Believe* is a corruption of O.E. *gelîfan* (Germ. *glauben*).

for (= German *ver*) gives the idea of 'doing out and out,' 'over-doing,' 'doing in a bad or contrary sense.' *Forswear* = 'swear through thick and thin,' 'swear falsely'; *forgive* (Lat. *condonare*) = 'make a present of, without exacting a return or penalty'; *forbid; forget.*

mis, denoting *error* or *defect*, as in *misspell*, *misbelieve*, *mislike*, *misgive*. Before Romance words, *misadvise*, *misdirect*.

un (Gothic *and* = *against*, *back*, German *ent*), implies the reversal of the action indicated by the simple verb:—*unbind*, *undo*, *untie*. *Unbosom*, *unkennel*, etc., are made from nouns. *Answer* (O.E. *andswarian*) has the prefix in the older form; also *ambassador* (Gothic *andbahts* = *servant*).

gain (root of *against*, German *gegen*); *gainsay*, *gainstrive*.

with;—*withdraw*, *withstand*, *withhold*.

to (= Germ. *zer*; not the preposition *to*); *to brake* ('broke to pieces') is still found in *Judges ix. 53*.

Verb-Suffixes (Teutonic).

-el or **-le**, added to the roots of verbs and nouns gives a combined frequentative and diminutive force: *dazzle* (*daze*), *straddle* (*stride*), *shovel* (*shove*), *swaddle* (*swathe*), *dribble* (*drop*), *gamble* (*game*), *waddle* (*wade*), *snivel* (*sniff*), *grapple* (*grab*): from nouns—*kneel* (*knee*), *nestle* (*nest*), *sparkle* (*spark*), *throttle* (*throat*), *nibble* (*nib* or *neb*), *curdle*, *scribble* (*scribe*).

-er (giving much the same force as the last), *glimmer* (*gleam*), *wunder* (*wend*), *fritter* (*fret*), *flitter* and *flutter* (*flit*).

-k (frequentative); *hark* (*hear*), *talk* (*tell*).

-en forming causative or factitive verbs from nouns and adjectives; as *strengthen*, *lengthen*, *frighten*, *fatten*, *sweeten*, *slacken*.

-se, forming verbs from adjectives; *cleanse*, *rinse* (comp. Germ. *rrin*).

Derivatives formed by Modifications of Sound.

Verbs are often formed from nouns by a modification or weakening of the vowel sound, or of the final consonant, or of both. Thus *bind* (from *bond*), *sing* (from *song*), *breed* (*brood*), *feed* (*food*), *knit* (*knot*), *drip* (*drop*), *heal* (*whole*), *calve* (*calf*), *halve* (*half*), *breathe* (*breath*), *bathe* (*bath*), *shelve* (*shelf*), *graze* (*grass*), *glaze* (*glass*), *hitch* (*hook*). The same process is seen in Romance words, as *prize* from *price*, *advise* (*advice*), etc. The weakening was occasioned by verbal suffixes, which have since disappeared.

Transitive (causative) verbs are often formed by a slight **modification or weakening of the root vowel** from intransitive verbs denoting the act or state which the former produce. Thus *fell* (from *fall*), *set* (from *sit*), *raise* (from *rise*), *lay* (*lie*), *drench* (*drink*), *wend* (*wind*), *quell* (*quail*, O.E. *cwēlan* 'to die').

A **k or g** sound at the end of words in old English tends to become **softened** in modern English. Compare *dike* and *ditch*, *stink* and *stench*, *wring* and *wrench*, *mark* and *march* (= boundary), *lurk* and *lurch*, *bank* and *bench*, *stark* and *starch*, *seek* and *beseech*, *bark* and *barge*, *buke* and *batch*, *stick* and *stitch*, *wake* and *watch*, *tweak* and *twitch*. Also *sc* tends to become *sh*, as O.E. *scacan* = *shake*, O.E. *scīdu* = *shadow*, O.E. *sceal* = *shall*, O.E. *sceap* = *sheep*, O.E. *scapan* = *shape*, O.E. *scip* = *ship*, etc., *scuffle* = *shuffle*, *screech* = *shriek*, *scabby* = *shabby*, *skirt* = *shirt*, etc.

Other collateral forms involve the **retention or omission of an initial s**. Compare *smash*, *mash*; *splash*, *plash*; *smelt*, *melt*; *squash*, *quash*; *squench*, *quench*; *swag*, *wag*.

For **Derived Adverbs, Prepositions, and Conjunctions** see Chapters XV. to XVII.

DERIVED WORDS CONTAINING PREFIXES AND SUFFIXES OF LATIN ORIGIN.

PREFIXES OF LATIN ORIGIN.

a, ab, abs (from or away). *Avert*, *abduction*, *abstract*. The *d* in *advance* is an error; Fr. *avancer* from *ab* and *ante*.

ad (to) found also in the forms *ac*, *al*, *an*, *ap*, *as*, *at*, *a*, according to the consonant that follows it. *Adore*, *accede*, *allude*, *announce*, *appear*, *assent*, *attend*, *aspire*.

amb or am- (round). *Amputate*, *ambiguous*.

ante or anti (before). *Antediluvian*, *antecessor* (or ancestor), *anticipate*.

circum or circu (round). *Circumlocution*, *circuit*.

con (with), also **com-**, **col-**, **cor-**, **co-**, according to the following consonant. *Conduct*, *compact*, *collision*, *correct*, *coheir*.

contra, contro (against), often Anglicised into *counter*. *Contravene*, *controvert*, *counteract*, *country-dance* = *contre-danse*.

de (down, from). *Denote, describe, descend.*

dis (in two, apart), also **dif-**, **di-**, **de-**. *Dissent, differ, dilute, deluge (= diluvium), depart, demi = dimidium.* Naturalised and used as a negative before Teutonic words: *disband, disbelieve, distrust.*

ex (out of), **ec-**, **ef-**, **e-**. *Extrude, efface, educe.* Disguised in *astonish (étonner = extonare), afraid (effrayer), scourge (ex-corrigere),* etc.

extra (beyond). *Extravagant, extraneous, stranger.*

in (in, into), modified to **il-**, **im-**, **ir-**, **en-**, **em-**. *Induce, illusion, impel, irruption, endure, embrace.* Naturalised and used before Teutonic words, *embody, endure.* Disguised in *anoint (in-unctus).*

in (negative). *Insecure, improper, illegitimate, irrational.*

inter, intro (among, within). *Interdict, introduce.*

mis- (Old Fr. *mes* = Lat. **minus**); *mischance* (comp. Fr. *méchant*), *mischief.*

ob, obs (against), **oc-**, **of-**, **op-**. *Oblige, occur, offend, oppose.*

per (through), **pel-**. *Permit, pellucid.* Disguised in *pardon (perdonare), pilgrim (Ital. pellegrino = peregrinus).*

post (after). *Postpone.*

prae or **pre** (before). *Prevision, preface.* *Provost = prae-positus.*

praeter, preter (past). *Preterite, preternatural.*

pro (forth, before), **pol-**, **por-**, **pur-**. *Promote, pollute, portray, purchase (pro-captiare), purpose, purveyor.*

re or **red** (back, again). *Reduction, redound, reduce.* Used before Teutonic words in *reset, reopen, etc.*

retro (backwards). *Retrograde.* *Rear* in *rearward.*

se or **sed** (apart). *Seduce, sed-ition.*

sub or **subs** (under), **suc-**, **suf-**, **sur-**, **sus-**. *Subdue, succeed, suffice, surrogate, suspend.* Disguised in *sojourn (sub diurno).* Prefixed to Teutonic words in *sublet, etc.*

subter (beneath). *Subterfuge.*

super (above), **sur**. *Superscribe, surface (= superficies), surfeit.*

trans or **tra** (beyond). *Translate, tradition.*

ultra (beyond). *Ultramontane.* *Outrage* from It. *oltraggio.*

SUFFIXES OF LATIN ORIGIN.

Suffixes Denoting Persons.

(Doers of actions, persons charged with certain functions, or having to do with that for which the primary word stands.)

-tor, -sor, -or, -our, -er (= Latin, **-tor, -sor, -ator**);—*doctor, successor, emperor (imperator), Saviour (salvator), founder (fundator), enchanter (incantator)*. Sometimes confused with the O.E. **-ere**.

-ant, -ent (participles);—*attendant, tenant, agent*.

-er, -eer, -ier, -or, -ary (Lat. **-arius**, denoting usually 'one whose functions are connected with' that for which the primitive noun stands);—*usher (ostiarus), archer (arcuarius), farrier (ferrarius), brigadier, chancellor, lapidary, engineer (Fr. ingénieur) from ingeniator*.

-ate (Latin **-atus**);—*legate, advocate*. Weakened to **-ee, -ey** or **y** in *nominee, committee, attorney, jury (juratus), deputy (deputatus), journey (diurnata), party from partita*.

-ess, -ese (Lat. **-ensis**);—*burgess, Chinese*.

-ess (Lat. **-issa**, fem. suffix);—*countess, traitress*.

Suffixes forming Abstract Nouns.

-ion, -tion, -sion, -son, -som;—*opinion, action, tension, poison (potion), ransom (redemption-), reason (ration-), season (sation-, 'sowing time')*.

-ance, -ancy, -ence, -ency (Lat. **-antia, -entia**);—*distance, infancy, continence, decency, chance (cadentia), province (provincia = providentia)*; imitated in *grievance*, etc.

-age (Lat. **-agium = -aticum**);—*age, voyage (viaticum), savage (silvaticus), personage, homage, marriage (maritagium)*. Naturalized and added to Teutonic words, as in *tillage, windage, wharfage, bondage*. This suffix denotes (1) the condition or occupation of the person indicated by the primary noun, as *vassalage, pilotage*; (2) a collection, quantity, or summing-up, as *poundage, mileage, herbage*; (3) a state or process in which something is concerned, as *wharfage, bondage, windage*; (4) when added to verbs, the result of an act, or the sum total of separate acts indicated by the verb, as *breakage, leakage, pillage (pil or peel = strip), coinage*, etc.

-ty, -ity (Lat. **-tat, -itat-**) ;—*vanity, cruelty, city* (*civitat-*).

-tude ;—*fortitude, magnitude*.

-our (Lat. **-or**) ;—*labour, ardour, honour*. Imitated in *behaviour*.

-y (Lat. **-ia**) ;—*misery, memory*. Preceded by *t* or *s*, **-tia** or **-sia** = **-cy** or **-ce**, *aristocracy, fancy, grace*. Also in abstract nouns of late formation, as *bastardy, gluttony, beggary, simony*.

-ice, -ess (Lat. **-itia** or **-itium**) ;—*avarice, justice, duress* (*duritia*), *largess* (*largitia*), *service, exercise* ; **-ice** = **ex** in *pumice*. Latin **-ia**, or Greek **-εια** preceded by **t** or **s** gave rise to **-cy** or **-sy** in *aristocracy, abbacy, fancy* or *phantasy* (*φαντασία*), *grace*. Imitated in *intimacy, obstinacy, bankruptcy*, etc.

-ure ;—*verdure, culture, picture, censure*.

-e (Lat. **-ium**) ;—*exile, homicide*.

-se, -ce, -s (Lat. **-sus**) ;—*case, advice, process*.

Suffixes denoting the Instrument or Place of some Action.

-ble (Lat. **-bulus, -a, -um**) ; *stable, vestibule*.

-cle, -cre (Lat. **-culus, -a, -um** ; **-crum**) ; *obstacle, receptacle, cuticle, tabernacle, sepulchre, lucre*.

-tre, -ter (Lat. **-trum**) ;—*cloister* (*claustrum*), *theatre*.

-tory, -sory, -ser, -or, -our, -er (Lat. **-torium, -sorium**) ;—*auditory* (*auditorium* = 'place for hearing'), *accessory, censor* (*incensorium*), *mirror* (*miratorium*), *parlour* (*parlatorium*), *manger* (*manducatoria*).

-me, -m, -n (Lat. **-men**) ;—*volume, charm* (*carmen*), *leaven* (*levamen*), *noun* (*nomen*).

-ment (Lat. **-mentum**) ;—*ornament, pigment* ; or denoting the action itself, as *discernment, payment*. Naturalized in *bewitchment, fulfilment*, etc.

Suffixes forming Diminutives.

-ule ;—*globule, pillule*.

-el, -le, -l (Lat. **-ulus, -a, -um** ; **-allus, -ellus, -illus**) ;—*chapel, chancel* (*cancelli*), *libel, table, fable* (*fabulu* = *famula* from *fama*), *circle, castle, sam(p)le* (*exemplum*), *veal* (*ritulus*), *buckle* (*buccula*, from the face with which it was commonly adorned). *Participle*

(*participium*), *principle* (*principium*), and *chronicle* (*chronica*) are anomalous.

-cle, -cel, -sel (Lat. *culus*, etc., *cellus*, etc.);—*carbuncle*, *article*, *particle* (*particula*), *parcel* (*particella*), *damsel* (*dominicella*).

-et, -let (Romance, but of obscure origin);—*owlet*, *ballet*, *pocket*, *armlet*, *cutlet*, *streamlet*.

Suffixes forming Augmentatives.

-oon, -one, -on;—*balloon*, *trombone*, *million*, *flagon*. Compare the Latin nicknames *Naso(n)* = *Big-nose*, *Capito(n)* = *Big-head*.

Suffixes having a Collective or Generic Sense.

-ery, -ry, -er (Lat. *-aria* or *-eria*);—*nunnery*, *carpentry*, *chivalry*, *cavalry*, *river* (*riparia*), *gutter* (channel for *guttae*, 'drops'). The suffix **-ry** was naturalized and used in modern formations, as *poetry*, *jewelry*, *spicery*, *peasantry*, and added to Teutonic stems, as in *knavery*, *thievery*, *cookery*. *Fairy* (*féerie*) is properly a collective noun, based on *fay* (= *fata*).

Other Suffixes.

-ade (*-atus*, through Spanish and Italian);—*cascade*, *lemonade*, *brigade*.

-ne, -n (Lat. *-num*);—*plane*, *plan*, *fane*, *reign*, *sign*, etc.

-el, -le (Lat. *-ela*);—*sequel*, *quarrel* (*querela*), *candle*.

-ster;—*master* (*magister* from *mag-nus*), *minister* (from *min-or*).

-y (Lat. *-ium*);—*remedy*, *study*.

-y, -ee (Lat. *-aeus*);—*pigmy*, *Pharisee*.

Suffixes forming Adjectives.

(Many of these adjectives have become substantives in English.)

-al (Latin *-alis*, added to nouns, and denoting 'possessing the qualities of,' 'belonging to,' 'connected with');—*legal*, *regal*, *general*, *comical*, *canal*; passing into **-el** in *channel*, *hotel*, *jewel*, or **-le** in *cattle* (*capitalia*). *Cruel* = *crudelis*. Modern imitations in *trial*, *denial*, *proposal*, etc. *Whimsical* (from *whimsy*) is an imitation of *comical*. Added to Teutonic stems in *withdrawal*, etc.

-an, -ane, -ain, -en, -on (Latin **-anus**, 'connected with');—*pagan, mundane, certain, mizzen* (*medianus*), *surgeon* (*chirurgianus*), *sexton* (= *sacristan*), *parishion-er* (*parochianus*). *Alien* from *alienus*.

-ain, -aign, -eign, -ange (Lat. **-aneus**);—*mountain, campaign, foreign* (*foraneus*), *strange* (*extraneus*).

-ar (Lat. **-aris**);—*regular, singular*.

-ary, -arious (Lat. **-arius**);—*necessary, gregarious*. Nouns—*salary, granary, etc.*

-ian;—*Christian*. Combined with the last in *librarian, antiquarian*.

-ine, -im (Latin **-inus, a, um**);—*feminine, feline, divine, rapine, doctrine, pilgrim* (Ital. *pellegrino*, from *peregrinus*).

-ant, -ent (participles);—*volant, fluent, patent*.

-ate, -ete, -eet, -ite, -ute, -te, -t (from Latin participles and adjectives);—*innate, concrete, discreet, hirsute, statute, polite, chaste, honest*. *Mandate, minute, fact, effect, etc.*, have become nouns

-se, -ce (Lat. **-sus**);—*immense, intense, spouse* (*sponsa*), *sauce* (*salsus*).

-ile, -il, -eel, -le, -el (Lat. **-ilis** and **-ilis**);—*fragile, senile, civil, frail* (Lat. *fragilis*), *genteel, gentle, able* (*habilis*), *kennel* (*canile*).

-able, -ible, -ble;—*culpable, edible, feeble* (*febilis*), old French *floible* (compare German *wenig* from *weinen*). So many of these words ended in *able*, that this was regarded as the standard formation. It was naturalized and added to Teutonic roots, as in *teachable, eatable*.

-ic, -ique;—*civic, public, unique*.

-ous, -ose (**-osus**, full of, abounding in);—*copious, verbose, grandiose, jocose, famous, perilous* and *parlous* (*periculosus*). Added to modern words, as *dangerous* (*danger* = *domigerium* 'lordship'), and to Teutonic stems, as in *wondrous, murderous, etc.* *Piteous* is a variety of the older form *pitous* (*pietous*). *Righteous* is a corruption of *rihtwis*.

-ous (Lat. **-us**);—*anxious, omnivorous*.

-acious (made up of **-ius** combined with **ac-** and **oc-**);—*mendacious, loquacious, vivacious, ferocious*.

-ious or **-y** (Lat. **-ius**);—*censorious, amatory, illusory*.

-id;—*fervid, timid, hurried*.

-ive, -ifs (**-ivus**, commonly added to the stem of the passive participle in **-tus** or **-sus**, and denoting 'inclined to,' or 'apt for' the action denoted by the verb);—*captive, caitiff* (*captivus*), *plaintive, plaintiff, bailiff* (*bajulivus*), *indicative, adoptive, restive*. Naturalized in the form **-ative** (compare **-able**) and added to a Teutonic stem in *talkative*. *Hasty, jolly, testy* have lost an *f*, in old French they are *hastif, jolif, testif* (= *heady*). See Koch iii. 2, p. 48.

-estrial, -estrian (Lat. **-estris, anus** or **alis**);—*terrestrial, equestrian*.

Words in **-ave, -tic, -atic, -aceous, -id, -lent, -lence, -mony, -esque** (**-iscus** from *icus*), **-tude, -bund, or -bond, -und, -umn, etc.**, will be readily recognized as of Latin origin.

Verb-Suffixes.

-fy (Lat. **-ficare**, forming compounds rather than derivatives);—*terrify*.

-ish (Lat. **-esco**, through the French inchoative conjugation in **-ir, -issant**);—*banish, punish, etc.*

English Verbs from Latin Verbs.

There are two principal modes in which verbs are formed in English from Latin verbs. One mode is to take simply the crude form of the infinitive mood or present tense, without any suffix; as *intend, defend, manumit, incline, opine*. The second mode is to turn the perfect participle passive (slightly modified) into a verb, as *create* (from *creatus*), *conduct* (from *conductus*), *credit* (from *creditus*), *expedite* (*expeditus*), *incense* (from *incensus*). When derivatives are formed by both methods; one generally retains one of the meanings of the original verb, the other another. Compare *deduce* and *deduct*; *conduce* and *conduct*; *construe* and *construct*; *revert* and *reverse*.

Nouns and Verbs of the same Form.

Nouns (or adjectives) and verbs of Latin origin are often the same in form, but are distinguished by the

accent, the noun or adjective having the accent on the first syllable, the verb on the second.

<i>Noun.</i>	<i>Verb.</i>	<i>Noun or Adjective.</i>	<i>Verb.</i>
áccent	accént	óbject	objéct
áffix	affíx	pródúce	prodúce
cóllect	colléct	fréquent	fréquént
cóncert	concért	ábsent	absént
cónvert	convért	cómpound	compóund
éxtract	extráct	présent	présént
ínsult	insúlt	róbel	rebél

Greek Prefixes.

The following prefixes are found in words of Greek origin :

- a** or **an** (not). *Anarchy.*
amphi (on both sides, or round). *Amphibious, amphitheatre.*
ana (up). *Anabasis, anatomy, analogy.*
anti (against). *Antithesis, antipathy.*
apo (from). *Apogee, apology.*
archi or **arch** (chief). *Architect, archbishop.*
auto (self). *Autograph.*
cata (down). *Catalepsy, catastrophe.*
di (two, or in two). *Dissyllable, diphthong.*
dia (through, among). *Diameter, diaphanous.*
dys (ill, badly). *Dyspepsia, dysentery.*
ec or **ex** (out of). *Exodus, ecstatic.*
en or **em** (in or on). *Emphasis, endemic.*
epi (upon). *Epilogue, epitaph.*
eu or **ev** (well). *Euphony, eulogy, evangelist.*
hemi (half). *Hemisphere.*
hyper (over). *Hyperbolic.*
hypo (under). *Hypotenuse, hypothesis.*
meta (implying change). *Metamorphosis.*
mono or **mon** (single). *Monarch, monograph.*
para (beside). *Parabola, paraphrase.*
peri (round). *Peristyle, perimeter.*
pro (before). *Program.*
pros (to). *Prosody.*

syn (with, together), modified into *sym* or *syl*. *Syndic*, *syntax*, *symbol*, *syllogism* *syllable*.

tri (thrice). *Trisyllable*, *tripod*.

Greek Suffixes.

The following suffixes mark words of Greek origin :

-e : *catastrophe*.

-y (= *ia*) : *anatomy*, *monarchy*.

-ad or **-id** : *Iliad*, *Æneid*, *Troad*.

-ic, **-tic** : *logic*, *cynic*, *ethics*, *arithmetic*.

-ac : *maniac*, *Syriac*.

-sis, **-sy**, **-se** (= *σις*) : *crisis*, *emphasis*, *palsy* (*paralysis*), *hypocrisy*, *phrensy*, *eclipse*.

-ma : *diorama*, *enema*.

-tre, **-ter** (*-τρον*) : *centre*, *meter*.

-st : *iconoclast*, *sophist*, *baptist*.

-te, **-t** (= *-της*) : *apostate*, *comet*, *patriot*.

-sm : *sophism*, *spasm*, *aneurism*.

-isk : *asterisk*, *obelisk*.

-ize (in verbs) : *baptize*, *criticize*. This termination and its derivatives have been imitated in modern formations, as *minimize*, *theorize*, *deism*, *egotism* (or *egoism*), *egotist* (or *egotist*), *annalist*, *xapist*.

Hybrid Forms.

When a compound or derived word is made up of elements derived from different languages, it is called a *hybrid* (*hybrida* = *mongrel*, from Greek *ὑβρις*), as *falsehood*, *politely*. Some writers speak as if all such formations were faulty, and lay down as a rule that "in derived words all the parts must belong to one and the same language." This is quite a mistake. When a word of foreign origin has been thoroughly naturalized in English, it is capable of receiving all the inflexions, prefixes, and affixes which are employed in English. If this were not the case we could not decline such words when they are nouns or conjugate them when they are verbs. Such words as *falsehood*, *grateful*, *unjust*,

rudeness, doubtless, useless, artful, accuser, seducer, politeness, grandfather, conceited, readable, martyrdom, wondrous are all hybrids, the stem and the prefix or suffix being the one of English, the other of classical origin: but any rule which would condemn such formations should be rejected as arbitrary and groundless. The following principle, however, is observed in the formation of derivatives:—If a derived word has been formed by means of an English suffix, and a secondary derivative has to be formed by means of a prefix, the prefix should be English. If the suffix of the first derivative is of classical origin, the prefix should be classical. Thus we say *undecided* and *indecisive*, *un-* and *-ed* being both English, *in-* and *-ive* both Latin. So *ungrateful, ingratitude; unjustly, injustice*. But one or two suffixes of Latin origin (like *-able*) are treated as if of English origin, as in *unspeakable*.

Disguised and Mutilated Forms.

Words compounded of Latin elements have often undergone considerable mutilation, so that they are not easy to recognize. Thus *ostrich*=*avis struthio*; *constable*=*comes stabuli*; *parsley*=*petroselinum*; *bittern* comes from *mugi taurus*, corrupted into *bugi-taurus*; *megrin* (Fr. *migraine*)=*hemi-cranium*, 'a pain affecting half the head'; *bustard*=*avis tardus*; *jeopardy*=*jocus partitus* (a sportive venture, consisting in a choice between two alternatives); *copperas*=*cuprirosa*; *porpoise*=*porcus piscis*; *porcupine*=*porcus spinosus*; *vinegar*=*vinum acre* (*alegar* is 'eager' or *sour ale*); *verdict*=*vere dictum*; *verjuice*=*viridum jus*; *viscount*=*vice-comes*; *grandam, granny* (through French *grande dame*)=*grandis domina*; *gramercy*=*grand merci*; *rosemary*=*ros marinus*; *maugre*=*male gratum*; *van* (*avant*)=*ab ante*; *rear, arrear*=*ad retro*; *chanticler*=*chante clair*; *summons*=*submoneas*; *kerchief*=*couvre chef*; *curfew*=*couvre-feu*; *tennis*=*tenez*, 'catch'; *lumprey*=*lumbe petram*, 'lickstone,' from its habit of adhering to rocks by suction; *agree* (originally an adverb

a gré) = *ad gratum*; *dandielion* = *dent de lion*; *alert* = Ital. *all'erta* (*erta* from *erectus*); *alarm* = Ital. *all'arme* 'to arms' (from *arma*). Verbs in *-fy* usually represent compounds of *-ficare*, as *edify*, *mortify*, *defy*. *Cry* (Fr. *crier* from Provençal *criar*) is from *quiritare*, said by Varro to mean 'to shout to the *Quirites* for help.' *Defy* is from *fidere*.

Changes in Latin words passing through French.

An attentive examination of pp. 232-6 will show the usual changes that are to be looked for when a Latin word has passed through French into English. The following (amongst others of less difficulty) should be borne in mind:

1. *b* often vanishes from between vowels. Compare *sudden* and *subitaneus*.

2. *c* or *g* often vanishes when it occurs before a dental or between vowels. Compare *feut* and *factum*, *sure* and *securus*, *pay* and *pacare*, *deny* and *denegare*, *display* and *displicare*, *rule* and *regula*, *scal* and *sigillum*, *allow* and *allocare*.

3. *d* or *t* vanishes. Compare *prey* and *praeda*, *ray* and *radius*, *chair* and *cathedra*, *cue* and *cauda*, *roll* and *rotulus*, *round* and *rotundus*, *treason* and *tradition*, *esquire* and *scutarius*, and look at *chance*, *obey*, *recreant*, *defy*, *fay*, etc.

4. Initial *c* becomes *ch*, as in *chief*, *chance*, *chandler*, *chant*, *change*.

5. The consonantal force of *ll* disappears; as in *couch* from *collocare*, *beauty* from *bellitas*, etc.

6. *b* or *p* becomes *v* or *f*, as in *chief* (*caput*), *ravin* (*rapio*), *river* (*riparius*), *cover* (*co-operire*), *van* (*ab-ante*).

7. *di* before a vowel becomes soft *g* or *ch* or *j*, as in *siege* (*assedium*), *journey* (*diurnata*), *preach* (*praedicare*), *Jane* (*Diána*).

8. *ti* undergoes a similar change, as in *voyage* (*viaticum*), *age* (*aetaticum*).

9. *bi*, *pi*, *vi* before a vowel becomes *ge* or *dge*, as in *abridge* (*abbreviare*), *change* (*cambiare*), *plunge* (*plumbicare*),

rage (*rabies*), *deluge* (*diluvium*), *assuage* (*ad-suavis*), *sage* (*sapiens*).

10. *l*, *n*, and *r* intrude, as in *corporal* (*caporal*), *culprit*, *principle*, *syllable*, *messenger*, *passenger*, *vagrant*.

11. *g* appears before *n* and *t*, as in *foreign*, *sovereign*, *impregnable* (*prendre*), *spright* (*spiritus*).

12. *d* and *t* appear after *n*, as in *gender*, *tyrant*, *ancient*, *sound*.

13. Initial syllables sometimes disappear, as *ticket* (*étiquette*), *sterling* (*Easterling*), *menal* (*amend*), *pert* (*apertus*), *censer* (*incenser*), *gin* (*engine*), *sport* (*disport*), *fender* (*defender*), etc.

14. *l* replaces *r*, as in *marble*, *purple*.

A Latin word adopted in old English or brought in through French has sometimes been re-introduced at a later period directly from the Latin. In that case the older word shows a more mutilated form than the later. Compare *bishop* and *episcopal*; *minister* and *monastery*; *priest* and *presbyter*; *pistol* and *epistle*; *balm*, *balsam*; *sure*, *secure*.

Sometimes the older form has kept its ground with a different shade of meaning. Compare *penance* and *penitence*; *blame* and *blasphemy*; *chalice* and *calix*; *forge* and *fabric*; *countenance* and *continence*; *feat* and *fact*; *defeat* and *defect*; *poor* and *pauper*; *ray* and *radius*; *treason* and *tradition*; *frail* and *fragile*; *loyal* and *legal*; *couch* and *collocate*.

There has also been a tendency to reject corruptions, and bring words back again to their original form. Compare *asferme* and *affirm*; *auter* and *altar*; *coler* and *collar*; *scoler* and *scholar*; *noterer* and *notary*; *dotyr* and *doctor*; *parfyit* and *perfect*; *sotil* and *subtle*; *dortoure* and *dormitory*; *caitiff* and *captive*; *aunterous* and *adventurous*.

Proper names are often curiously disguised in common words. Thus *duns* is merely the name of the celebrated schoolman *Duns Scotus*; *tanqueray* is a corruption of *St. Audrey* (*Ethelreda*), a fair at which gawdy wares were sold having been held on her feast-day; *grog* is so-called after Admiral Vernon, who first served out to his sailors rum mixed with water, and was nicknamed *Old Grog* from a cloak of *grogram* which he was in the habit of wearing; *tram-ways* are named after their inventor *Outram*; *cordwainers* dealt in *Cordovan* leather; a *lumber-room* was a room in which Lombard pawnbrokers kept the goods pledged with them; *sarcenet* was made by the *Saracens*; *cambric* was made at *Cambray*; *cherries* came from *Cerasus*; *damsons* from *Damascus*; *shalloon* was made at *Chalons*; *copper* was named from *Cyprus*; *muslin* came from *Mossul* on the *Tigris*.

EXERCISES.

1. Show the **force** and **origin** of the prefix in each of the following words :

antecedent, antimacassar, ancestor, answer, anticipate, apathy, annihilate, avert, ambiguous, analyse, befriend, cognate, controvert, co-ordinate, collusion, epode, eclogue, forewarn, forswear, foreword, illegal, illative, immigrant, impartial, obdurate, purvey, secure, surface, seditious, suggest, sub-acid.

2. Give the nouns indicating the **agent** corresponding to the following nouns and verbs, without using the simple termination *-er*. (Ex. : *library, librarian.*)

intercede, fur, complain, apostasy, aspire, zeal, pave, dispute, schism, exorcise, tactics, medal, register, annals, censure, catechise, adhere, absent, finance, compete, glass, impose, herb, receive, property.

3. Form (by adding or changing prefixes or suffixes) words having contrary meanings to the following :

conjunctive, implicit, benevolence, organise, ingress, repule, exhale, mature, homogeneous, progressive, arctic, prove, invest, normal, consonance, material, courtesy, proportion, relevant, dyspeptic.

4. Analyse each of the following words into its component parts, showing the prefixes and suffixes and the force and origin of each :

[Example : **inaccessibility.**

Prefixes.	Root.	Suffixes.
(1) <i>in-</i> not (Lat.)	-cess	(1) <i>-ible</i> , forming adjective (Lat.)
(2) <i>ac- = ad</i> to (Lat.)		(2) <i>-ity</i> , forming abstract noun (Lat.)

unsympathetic, unreasonableness, undenominationalism, independency, indestructibility, periphrastic, dissyllabic, commemorative, transubstantiation, anti-episcopalian, unremunerative, indemnification, perspicacious, impoverishment, obsequiousness, aggrandisement.

5. What is meant by saying that the word *bicycle* is a hybrid? Show that the following words are hybrids :

gracefulness, seamstress, socialism, macadamised, anti-religious, goddess.

Show which of the words in question 4 are hybrids.

6. Show the *literal* meaning of the words *pockethandkerchief*, *neckhandkerchief*.

7. Explain the force of the termination in the following words :

- (i) *vizen*, *fatten*, *broken*, *maiden*, *golden*, *oxen*.
- (ii) *farthing*, *clothing*, *Browning*.
- (iii) *gosling*, *darkling*, *worldling*.

8. Form adjectives corresponding to the following names of places and persons :

Ceylon, *Cyprus*, *Provence*, *Lorraine* (German, *Lothringen*), *Byzantium*, *Java*, *Rhine* (Latin, *Rhenum*), *Poitou*, *Naples*, *Aberdeen*, *Levant*, *Leghorn* (Ital., *Livorno*), *Moses*, *Proteus*, (St.) *Paul*, *Ptolemy*, (the) *Sybil*, *Aristotle*, *Bacon*, *Chaucer*.

9. Show how many degrees of *diminutiveness* are contained in the description :

"A peerie wee bit o' a mannikinie." (*Carlyle*.)

10. Turn each of the following words into a verb by means of a suffix :

accent, *saint*, *epitome*, *half*, *game*, *sieve*, *class*, *ruff*, *authentic*, *familiar*, *invalid*, *moist*, *ample*, *real*, *complex*, *wend*, *daze*, *wade*, *sniff*, *drip*, *prate*.

11. Distinguish the meanings of the initial parts of the words in the following groups and give another example of each :

- (a) *agnostic*, *aground*, *agree*.
- (b) *ambition*, *ambrosia*, *amnesty*.
- (c) *appear*, *apostle*, *apathy*.
- (d) *analysis*, *another*, *annex*.
- (e) *energy*, *enable*, *enemy*.
- (f) *forsooth*, *forebode*, *forbid*.
- (g) *hydraulic*, *hypocrite*, *hypercritical*.
- (h) *impatient*, *import*, *imbed*.
- (j) *paragraph*, *pardon*, *parboil*.
- (k) *until*, *unlike*, *unicorn*.

12. Form diminutives from the following :

man, *eagle*, *sack*, *tower*, *pill*, *stream*, *globe*, *hill*, *crown*, *animal*, *flower*, *table*, *leaf*, *owl*, *punt*, *poet*, *lance*, *code*, *cellar*, *statue*, *bird*, *man*, *bit*.

Criticise the word *suffragette*.

13. Distinguish the meanings of the following pairs of nouns by means of complete sentences :

<i>abstinence, abstention.</i>	<i>regimen, regiment.</i>
<i>preference, preferment.</i>	<i>species, specimen.</i>
<i>expanse, expansion.</i>	<i>tenor, tenure.</i>
<i>eloquence, elocution.</i>	<i>sequence, sequel.</i>
<i>instalment, installation.</i>	<i>potion, potation.</i>
<i>investment, investiture.</i>	<i>concurrence, concourse.</i>
<i>similarity, similitude.</i>	<i>property, propriety.</i>
<i>provision, providence.</i>	<i>plenty, plenitude.</i>
<i>ordinance, ordination.</i>	<i>senility, seniority.</i>
<i>committal, commission.</i>	<i>emergence, emergency.</i>

14. Distinguish the meanings of the following pairs of adjectives by means of complete sentences :

<i>conscious, conscientious.</i>	<i>honorary, honourable.</i>
<i>ostensible, ostentatious.</i>	<i>presumptive, presumptuous.</i>
<i>deceitful, deceptive.</i>	<i>special, specious.</i>
<i>erratic, erroneous.</i>	<i>constituent, constitutional.</i>
<i>festal, festive.</i>	<i>substantive, substantial.</i>
<i>lineal, linear.</i>	<i>sententious, sentimental.</i>
<i>graceless, ungraceful.</i>	<i>querulous, quarrelsome.</i>
<i>current, cursory.</i>	<i>sensual, sentient.</i>
<i>insular, insulated.</i>	<i>punctual, punctilious.</i>
<i>pertinent, pertinacious.</i>	<i>complaisant, complacent.</i>

15. Write notes on the words *italicised* in the following passages :

- (i) "A certain woman cast a piece of a millstone upon Abimelech's head and *all to brake* his scull." (*Judges ix. 53.*)
- (ii) "All good *befortune* you !" (*Shaks.*)
- (iii) "I must *up-fill* this osier cage of ours." (*Ib.*)
- (iv) "Some *carry-tale*, some *please-man*, some slight zany, some *mumble-news*." (*Ib.*)
- (v) "The lime-grove which *weather-fends* your cell." (*Ib.*)
- (vi) "A jewel in a *ten-times-barr'd-up* chest." (*Ib.*)
- (vii) "How dread an army hath *enrounded* him." (*Ib.*)
- (viii) (Let me lament) "that our stars, *Unreconcilable*, should divide Our *equalness* to this." (*Ib.*)
- (ix) "Why, how now, Hecate, you look *angery* !" (*Ib.*)
- (x) "You wrong the reputation of your name In so *unseeming* to confess receipt." (*Ib.*)

PART III.

SYNTAX.

CHAPTER XIX.

SENTENCES: RELATION OF WORDS TO ONE ANOTHER.

DEFINITIONS.

Syntax. The word **syntax** means **arrangement** (Greek *syn*, together, *taxis*, arrangement). The rules of syntax are statements of the ways in which the words of a sentence are related to each other.

Sentence. A **sentence** is a collection of words of such kinds, and arranged in such a manner, as to make some complete sense.

By "making some complete sense" is meant, that *something is said about something*.

Clause. A **clause** is a collection of words containing a subject and a predicate. It forms part of a sentence and stands to it in the relation of a noun, an adjective, or an adverb.

Phrase. A **phrase** is a collection of words without a finite verb, and is used in an adjectival or in an adverbial relation to some word in a sentence.

Compare the following:

- (i) He has finished his work *satisfactorily* (adverb).
- (ii) " " " " *to the satisfaction of everybody*
(adverbial phrase).
- (iii) " " " " *so that everybody is satisfied*
(adverbial clause).
- (iv) " " " " *and everybody is satisfied* (sentence
co-ordinate with the first part).

Subject and Predicate. It is plain that every ordinary sentence must consist of two essential parts :

1. **That which denotes what we speak about.** This is called the **Subject**.

2. **That which is said about that of which we speak.** This is called the **Predicate**.

Functions of the Parts of Speech. The functions of the different Parts of Speech and of their grammatical forms are based upon this primary relation.

It is the essential function of a Substantive (Noun or Pronoun) to denote some thing (*i.e.* whatever we can make a separate object of thought) about which we speak. It is the essential function of a verb to denote what is predicated respecting that of which we are speaking. The fact that a substantive is the subject of a sentence is indicated by its being in the nominative case. The fact that a verb is the predicate of a sentence is indicated by its being in some finite form (*i.e.* a form that marks number and person). What we can predicate of a thing is that it does something, or that it is in some state or condition. The functions of Number, Mood, and Tense have already been described.

The actions or states of things bring them into various relations to other things. It was the function of the oblique cases of substantives to indicate these relations. Thus (speaking roughly, and taking the cases of Latin or Anglo-Saxon) the Genitive Case marked *whence* the action proceeded ; the Accusative Case marked the *range* of the action, including *the point to which it was directed* ; the Dative Case marked the *locality* of the action, or the thing indirectly affected by it ; the Ablative or Instrumental Case marked *by what* the action was performed, or some attendant circumstance of the action. But the original function of *one and all* of them was to limit or define the signification of words denoting the actions or states of things. By attaching a substantive in an oblique case to a verb, the action or state described by the verb is limited, or more closely defined. "John struck," or "John went," may be said of a great number of *striking*s or *going*s,

but "John struck *the ball*," "John went *home*," are statements in which the predicate is *limited* or *more closely defined*.

A Substantive may, in most cases, stand for any one out of an indefinite number of things, as *horse*, *child*. The possible number of things of which a noun may be the name is limited when we specify certain marks or qualities of that which we intend to speak about. It was the function of Adjectives to limit the possible signification of nouns by denoting these marks or qualities.

Thus "*white horse*," or "*this little child*" stands for a smaller number of objects than 'horse' or 'child.' Adjectives were inflected to indicate their connection with the nouns which they defined. As adjectives denote actions or states of things, they may be themselves limited by oblique cases of substantives.

We thus get the functions of the primary parts of speech (the substantive, the verb, and the adjective), and their inflexions. The substantive indicates by its form the relation in which it stands to the verb. In the nominative case it is the Subject, in any oblique case it limits the Predicate. The Substantive is limited by the Adjective, and the Adjective in its turn is limited by oblique cases of the Substantive.

The further development of language is based upon these relations of its primary elements. It has been shown (p. 190, etc.) how the Adverb is nothing more than an oblique case of a Noun or Pronoun which has become petrified or hardened into a distinct Part of Speech; and again (p. 199) how the Preposition was at first nothing more than an Adverb, and (p. 209) how what is a Preposition, when it marks the relation between two *notions*, becomes a Conjunction when it marks the relation between two *thoughts*. The primary Parts of Speech stand for *notions*, these secondary Parts of Speech represent *relations*. The limiting functions of the oblique cases of substantives were shared by adverbs, and by combinations of a preposition and a substantive; and all these *limiting* or *defining adjuncts* came to be attached to substantives through the intervention of some adjective (usually a participle) which was afterwards dropped. Thus "The book [*lying*] on the table" came to be denoted by "The book on the table"; "The light [*coming*] of or off the sun" became "The light of the sun" (= 'the sun's light'). The possessive case in English is now used solely in this way.

RELATION OF WORDS TO ONE ANOTHER.

All the relations that subsist between the words and groups of words of which a sentence is built up, may be ranged under these heads :

1. **The Predicative Relation.**
2. **The Attributive Relation.**
3. **The Objective Relation.**
4. **The Adverbial Relation.**

The Predicative Relation.

The **Predicative Relation** is that in which the predicate of a sentence stands to its subject.

In Logic, the *subject* of a proposition is *the entire description* of that which is spoken of: the *predicate* is *all that is employed* to represent the idea which is connected with the subject. Thus, in "This boy's father gave him a book," the subject is "this boy's father"; the predicate is "gave him a book." But in grammar, the single noun *father* is called the subject, and *gave* the predicate, the words connected with *father* and *gave* being treated as enlargements or adjuncts of the subject and predicate.

In Logic propositions are always reduced to the form of which "Gold is yellow" may be taken as a type; that is, two *terms* (as they are called) are united by the verb *is*, *are*, etc. Of these *terms* the first is called the subject, the second the predicate, and the intervening verb, *is*, *are*, etc., is called the *copula* or *link*. In grammar this is needless, and would be very troublesome. "Time flies," or "Tempus fugit," is a complete sentence *as it stands*. The business of grammar is to take it and show of what it consists, not to substitute for it something of a different form. Accordingly in grammar the only *copula* or *link* which is recognized as attaching the predicative idea to the subject consists of the personal inflexion of the verb. The copula is therefore regarded as a part of the predicate. Thus in

the sentence "Time flies," *time* is called the subject, and *flies* the predicate.

The connection between the Subject and the Predicate may assume more forms than one.

1. When it is our intention to declare that the connection between what the subject stands for and what the predicate stands for, either *does* or *does not* exist, the sentence is **declarative**; as, 'Thomas left the room.'

2. When it is our wish to know whether the connection referred to subsists, the sentence is **interrogative**; as, 'Did Thomas leave the room?'

3. When we express our *will* or *wish* that the connection between what the subject stands for and what the predicate denotes should subsist, the sentence that results is called an **imperative** or **optative** sentence; as, 'Thomas, leave [thou] the room,' 'May you speedily recover.'

4. When we merely *think* of the connection as subsisting, without declaring or willing it, we get a **conceptive** sentence. Sentences of this kind can only be used in combination with others.

In all these forms the *grammatical connection* between the verb and its subject is the same.

The predicative relation to the subject may be sustained by a verb, or by a verb of incomplete predication and its complement. In the sentence, 'The boy ran away,' the verb *ran* is in the predicative relation to the subject *boy*. In the sentence, 'The ball is round,' not only the verb *is* but the adjective *round* belongs to the predicate, and is in the predicative relation to the subject 'ball.'

The Attributive Relation.

When to a noun or pronoun we attach an adjective, or what is equivalent to an adjective, that is to say a word, phrase, or clause by which we indicate more precisely that for which the noun or pronoun stands by stating some quality that it possesses, or its quantity, or its relation to something else, this adjective or its equivalent stands in the **Attributive Relation** to the noun or pronoun, and is said to be an **Attributive Adjunct** to it.

Attributive Adjuncts.

Attributive adjuncts may be of the following kinds:

1. **An adjective or participle**, either used simply, or accompanied by adjuncts of its own; as, '*A large apple, many men*'; '*the soldier, covered with wounds, still fought.*'

2. **A noun in apposition** to the substantive; as, '*John Smith, the baker, said so,*' or a substantive clause in apposition to some substantive, as '*The report that he was killed is untrue,*' where the clause *that he was killed* is in apposition to *report*.

We have some instances of apposition, such as '*A hundred sheep*'; '*A thousand men*'; in which originally the second noun was in the genitive case ('*A hundred of sheep*' etc.). In other cases the preposition *of* has replaced apposition, as, '*What manner of man is this?*' In Chaucer we should have, '*No maner wight,*' '*A barrel ale.*'

3. **A substantive in the possessive case**; as, '*My father's house*'; '*John's book*'; '*The man whose house was burnt down,*' or a substantive preceded by *of*, used as the equivalent of the genitive case in any of its meanings; as, '*One of us*'; '*The leader of the party*'; '*The love of money.*'

Nouns or Pronouns in the Possessive Case are so like adjectives that in old English the possessive cases of the personal pronouns were declined as adjectives (just as *cujus* was in Latin). In German we often find adjectives in *-sch* instead of nouns in the genitive.

4. **A substantive preceded by a preposition**; as, '*A horse for riding*'; '*Water to drink*'; '*The trees in the garden*'; '*A time to weep.*' A simple adverb may be used in a similar way, as '*The house here*'; '*An outside passenger*'; '*The then state of affairs.*' These may be called *adnominal adjuncts* of the noun.

This construction had its origin in the use of an adjective or participle which was afterwards dropped, as in Greek *ol vñv anōρωποι* is *ol vñv onres anōρωποι*. '*An outside passenger*' is '*An outside riding passenger*'; '*The then state*' is '*The then existing state.*' As the mention of a thing presupposes its *being* (at least *notionally*, which is all that is necessary) the omission of that which indicates *being* is very easy. When a noun is used *attributively* it may be qualified by an adverb just like any other attributive word, as '*This man, once the possessor of a large fortune,*' etc.

5. **An Adjective Clause** ; as, 'They *that will be rich* fall into temptation' ; 'I have found the piece *which I had lost*.'

The **Relative** (or **Adjective**) **Clause**, containing a finite verb, is sometimes replaced by a **Relative Phrase**, containing a verb in the infinitive mood, as 'Where there is then no good *for which to strive*.'

There is an important class of cases in which an adverb or adverbial phrase is attached to a noun by virtue of the idea of *action* which the noun involves, as 'Our return *home*' (compare 'We returned home') ; 'His journey *to Paris*' ('He journeyed to Paris') ; 'The revolt of the Netherlands *from Spain*' ; 'Progress *towards completion*,' etc. These adjuncts (like those mentioned) may be termed *adnominal* (*ad* 'to,' *nomen* 'noun'), having the same sort of relation to the *noun* that an *adverb* has to a *verb*.

One attributive adjunct may often be replaced by another. Thus, for 'The king's palace' we may say 'The palace of the king,' or 'The palace which belongs to the king,' or 'The palace belonging to the king,' etc. An attributive adjunct sometimes (especially in poetry) expresses a *condition*, and may be replaced by an adverbial clause. Thus, in "Foreknowledge had no influence on their fault, which had no less proved certain unforeknown" (*Milton*), *unforeknown* is equivalent to 'if it had been unforeknown.'

Attributive adjuncts may be used in two ways. (1) They may be *distinguishing* or *defining*, as when we say, 'A *black* horse,' or 'Four *men*.' Here *black* and *four* distinguish the thing or things referred to from others comprehended under the same common name. (2) They may be *descriptive*, *i.e.* adding some additional description to a thing already defined by its name, or by some definitive word, as in "Louis Napoleon, *Emperor of the French*" ; "Next came the King, *mounted on a white horse*."

Several attributive adjuncts may be attached to the same substantive. Sometimes they are co-ordinate, as "A *wise, just, and powerful* king, *who ruled with firmness and moderation*" ; "The *old* house *near the river*." But sometimes one attribute can be applied only after the substantive has been qualified by another, as in "I honour *all* [*men who love virtue*]."

The Objective Relation.

When a verb, participle, or gerund in the Active Voice denotes an action which is directed towards some object, the word denoting that object stands in the **objective relation** to the verb, participle, or gerund. Thus, in "The dog bites the boy," *boy* is in the objective relation to *bites*. In, "Seeing the tumult, I went out," *tumult* is in the objective relation to *seeing*. In, "Hating one's neighbour is forbidden by the Gospel," *neighbour* is in the objective relation to the gerund *hating*. **The object of a verb** is the word, phrase, or clause which stands for the object of the action described by the verb when it is in the Active Voice.

The object of a verb may be of two kinds, the **Direct Object** and the **Indirect Object**.

A. The Direct Object denotes—

(a) The *Passive Object*, or that which suffers or receives the action denoted by the verb, as "He struck *the ball*," "I heard a *noise*."

(b) The *Partitive Object*, or that which is the product of the action, as "He wrote *a letter*"; "They made *a noise*."

The Direct Object is that which is expressed in the accusative case in Latin, Greek, German, or Anglo-Saxon.

B. The **Indirect Object** of a verb denotes that which is indirectly affected by an action, but is not the immediate object or product of it, as "Give *him* the book," "Make *me* a coat."

In Anglo-Saxon (as in Latin, German, etc.) the **Indirect Object** was expressed by the **Dative Case**. In modern English both sorts of objects are expressed by the same case, the **Objective**. When it represents the Indirect Object, the substantive in the objective case is often preceded by the preposition *to* or *for*, as "Give the book *to John*," "Make a coat *for me*."

One remarkable result of the amalgamation of the Dative and the Accusative case into the Objective Case has been, that not only the Direct Object, but in most cases the Indirect

Object of an Active Verb may be made the Subject of a Passive Verb. Thus, "I told him the story," may become either "The story was told him (*or to him*)," or "He was told the story." "They refused him admittance" yields either "Admittance was refused him," or "He was refused admittance." Whichever of the two objects is made the subject of the passive verb, the other object remains attached to the passive verb. It may be called the *retained object* or be treated as an *adverbial adjunct*.

Some verbs take two direct objects after them, as "The teacher heard *me my lesson*"; "They asked *me my name*"; "The master taught *the boy French*." In such cases also in the passive construction one of the two objects remains attached to the passive verb, as "I was asked *my name*," or "My name was asked *me*"; "They were taught *obedience*," or "Obedience was taught *them*."

The Direct Object of a verb is not indicated by prepositions.

A substantive preceded by a preposition always constitutes either an attributive adjunct or an adverbial adjunct. When the preposition is used to denote the relation of a thing to a thing, we get an attributive adjunct; when it denotes the relation of an attribute or action of a thing to some other thing, we get an adverbial adjunct. This statement is not invalidated by the remarkable freedom of English in the use of the Passive Voice. "I am speaking of you" is precisely analogous to the French "*Je parle de vous*," the German "*Ich spreche von dir*," and the Latin "*Loquor de te*." Nobody would for a moment admit that *loquor de* makes a *compound transitive verb*, and that *de* has ceased to be a preposition, and become an adverb united to the verb. Yet we can say in English, "This was spoken of"; but so can we also say, "He was taken care of," "He was promised a new coat."

The Adverbial Relation.

Any word, phrase, or clause which modifies or limits a verb, adjective, or attributive phrase is in the Adverbial Relation to it, or is an Adverbial Adjunct to it.

The basis and type of the Adverbial Adjunct is a **substantive in an oblique case**, used to limit or define the signification of a verb or adjective.

In old English the Genitive, Dative, and Accusative were all used for this purpose. In modern English the Genitive

or Possessive Case is no longer used adverbially, except in some adverbs which were once genitive cases of substantives; but the Objective Case (which represents both the Dative and the Accusative) either by itself, or preceded by a preposition, forms a common adverbial adjunct.

Besides the object of a verb, which has already been discussed, we get the following **Adverbial Adjuncts**.

1. **A Noun in the Objective Case**, usually with, but sometimes without an attributive adjunct, and representing sometimes an older genitive, sometimes a dative, and sometimes an accusative. This objective case is used to mark—

(a) *Extent or direction in space*, as "He lives *miles* away"; "He walked *ten miles*"; "Go *that way*"; "We returned *another way*."

(b) *Duration of time or time when*, as "We stayed there *all the summer*"; "*All day* long"; "He arrived *last night*"; "*Day by day*"; "*Night after night*"; "I waited *days and days* for him"; "He wore the same dress *summer and winter*."

(c) *Manner, Measure or Degree, or Attendant Circumstances*, as "They went over *dry foot*"; "The ship drove *full sail*"; "He came *post haste*"; "*Step by step*"; "He is not a *bit* like his brother"; "I don't care a *button* for him"; "*What* need we any further witness?"; "Bound *hand and foot*"; "A *hundred times* better"; "*Three furlongs* broad"; "*Six years* old"; "Worth *ten pounds*"; "Not worth *the cost*"; "Worthy *the owner* and the owner *it*" (*Shaks.*); "*What trade* art thou?" (*Shaks.*); "He is just *my age*"; "Thou mayest eat grapes *thy fill*" (*Deut. xxiii. 24*).

2. **A Substantive in the Objective Case**, supplying the place of an older Dative, as "He looks like *me*"; "You are nearest *the door*." The Indirect Object really belongs to this class.

3. What is often termed the **cognate accusative** or objective (as in 'to run *a race*,' 'to die *a happy death*') should more properly be classed among the adverbial adjuncts. In O.E. the dative was used in some cases,

as "Men libban pam life" (Men live *that life*) "He fecht nielum fechtum" (He fought *great fights*). The accusative was also common. See Koch, ii. p. 94.

The copulative objective sometimes appears in a metaphorical shape, as in "To lay *daggers* at a person"; "To rain *fire and brimstone*." The vague pronoun *it* is freely used in this construction, as, "We shall have to rough *it*"; "Go *it* boys," etc. The use of *it* is sometimes called the sham object.

4. **A substantive preceded by a preposition**: as, "He hopes *for success*"; "I heard *of his arrival*"; "He killed the bird *with a stone*"; "He is fond *of reading*"; "All *but one* were present."

The gerundial infinitive often forms an adverbial adjunct of a verb or adjective; e.g. "He toils *to earn a living*"; "He strives *to succeed*"; "We eat *to live*"; "He has gone *to fetch his hat*"; "This food is not fit *to eat*"; "This coat is too good *to give away*"; "This house is *to let* (= *for letting*)"; "He is *to blame*"; "You are *to give* this to John" (compare "I am *for refusing* his request"); "He is a foolish man *to throw away such a chance*." Here *to throw away*, etc., is in the adverbial relation to *foolish*. An adverbial adjunct may also consist of a preposition followed by a substantive clause or by an infinitive mood, as "I was *about to go*," or by a substantive with an indirect predicate, as "The wind sits fair *for news to go to Ireland*"; "The light is dark *for us to see*." But, followed by an infinitive, *but* often forms an adverbial adjunct; as, "I cannot *afford him*"; "I would buy it but that I have no money." *but that—money* forms an adverbial adjunct to *would buy*.

In many adverbial adjuncts of this class the noun preceded by the preposition *of* or *to* was formerly in the genitive or dative case, as, for example, after *full, clean, mindful, guilty, weary*, etc. Prepositional phrases have sometimes replaced direct objects, as in 'to admit of'; 'to accept of'; 'to dispose of'; 'to approve of,' etc.

5. **A substantive (accompanied by some attributive adjunct) in the nominative or objective absolute**: as, "*The sun having risen*, we commenced our journey"; "*He being absent*, nothing could be done." A substantive clause

may be used absolutely, like a simple substantive, as, "*Granted this is true, you are still in the wrong.*"

Some grammarians insist that in these constructions the objective (as the representative of the old dative) is the only proper case, and that the use of the nominative is the result of a mistake. Milton uses both constructions. Thus, "Him destroyed for whom all this was made, all this will follow soon" (*P.L.* ix. 130); "Us dispossessed" (*P.L.* vii. 140). On the other hand, we find "Adam, wedded to another Eve, shall live with her enjoying, I extinct" (*P.L.* ix. 944); "Which who knows but might as ill have happened, thou being by" (*P.L.* ix.). Shakspeare also uses the nominative: "Thou away, the very birds are mute." When the forms admit of a choice, the nominative is preferred by modern writers. When the abbreviated participle *except* is used, we always find the objective case, as *all except me*. The dative was used in O.E.

Participles may be used absolutely in this manner without having any noun to be attached to. In such a sentence as "Speaking generally, this is the case," the phrase 'speaking generally' is an adverbial adjunct of the predicate.

6. **An adverb**; as, "He fought *bravely*." "I set out *yesterday*." "He is *very* industrious."

7. **An adverbial clause**; as, "I will come *when I am ready*"; "I would tell you *if I could*." (See further 'Complex Sentences,' p. 278.)

One kind of Adverbial Adjunct may often be replaced by another.

Thus for "He suffered *patiently*," we may say "He suffered *with patience*," and *vice versa*; for "He failed *through carelessness*," we may say "He failed *because he was careless*," for "This *being granted*, the proof is easy," we may say "If this be granted, the proof is easy."

Adverbs themselves admit of limitation or qualification as regards *degree*; as, "He writes *very badly*"; "He will be here *almost immediately*." Even a preposition may be modified by an adverb, as "He went *all round* the town"; "He has cut *half through* the beam."

When a noun stands in either the predicative or the attributive relation to another substantive, it may have words standing to it in the adverbial relation; as, "Napoleon, lately Emperor of the French."

Adverbial adjuncts of all kinds admit of the same classification as simple adverbs. (See pp. 278-83.)

Two or more adverbial adjuncts may be attached to the same verb or adjective. Sometimes they are co-ordinate, as in "He ran *to the spot immediately, as fast as he could*"; "He spoke *calmly and without hesitation*." Sometimes one adjunct can be applied only after the verb or adjective has been modified by the other, as in "I will *not* [stand in your way]"; "We do *not* [play at cards every day]"; "[Scarce were they gone] when he ordered them to be recalled."

In some grammars a Predicate to which adverbial adjuncts are attached is said to be *extended*.

EXERCISES.

1. Refer to the opening of Scene 2 in Act 1. of *The Taming of the Shrew*, and show what grammatical point it may be taken to illustrate.

2. Expand the adverbs and adjectives in the following sentences, (a) into **phrases** and, where possible, (b) into **clauses** :

- (i) He spoke *eloquently*.
- (ii) He won the race *easily*.
- (iii) It was a *stormy* day.
- (iv) He approached me *threateningly*.
- (v) He is an *industrious* boy.
- (vi) Dryden was a *versatile* poet.

3. Distinguish and classify the objects in the following sentences :

We wish this publication all success.

Miss J. gave my arm a squeeze and me a very significant look.

A tanner will last you nine year.

I fear me nothing can reclaim him.

His learning at once won him the friendship of Johnson.

I take it it was the first tune of that sort you ever played.

I say, young Copperfield, you're going it !

Give it him with the left, Figs, my boy !

Banish not him thy Harry's company.
 I'll bet you five to two she will take you.
 And me that morning Walter showed the house.
 He flung me back with scorn the troth which I had plighted.
 I'm ready to wager any man ten pound.
 He used the faculties which had been allotted him.
 He was promised a new coat.
 It rained fire and brimstone.

4. Point out the **adverbial adjuncts** in the following sentences; state of what they consist, and to what verb, adjective, or adverb they are attached:

They arrived yesterday. They will be here to-night. He prayed for a speedy deliverance. I am much displeased with your conduct. He is not like his sister. He accompanied us most of the way. You are to come home directly. He approached me dagger in hand. He built a wall ten feet thick. There is a church a mile distant from the town. You are spending your time to no purpose. I am not disposed to sell the house. On reaching home we found that the rest had arrived before us. We were all talking of the accident. We live in constant fear. Wait a bit. We had nothing to do. What is the matter with you? He is too ready to take offence. I am content to be silent. We are glad to see you. Why did you say that? Where were you on duty last night? He comes here every day. My pony being lame, I cannot ride to-day. My object having been attained, I am satisfied. To reign is worth ambition. The cloth is worth a guinea a yard. He is a year older than I am.

"Bloodshot his eye, his nostrils spread,
 The loose rein dangling from his head,
 Housing and saddle bloody red,
 Lord Marazion's steed rushed by."

My views of the contest being and having always been such, I have brighter hopes for England. The entertainment over, I began my letter. "Go your ways in God's name, sir!" "Night and noon and morning she brought the abominable drinks ordained by the doctor." He is devoted to the business heart and soul. Turn them out bag and baggage. She and the dog were taken an airing on alternate days. They used to drop in of a winter's afternoon.

CHAPTER XX.

SUBJECT AND PREDICATE.

Rule 1. As both the subject and the verb of a sentence are spoken of the same thing, they must agree with each other in those points which they have in common, that is, in *number* and *person*.

Rule 2. The **subject** of a finite verb is put in the **nominative case**.

A noun in the singular number which denotes a *multitude* (as *crowd, senate, army, flock*) may have its verb in the plural number, when the idea to be kept in view is not the *multitude viewed as one whole*, but the *individuals* of which the multitude is composed. As, "The multitude were of one mind." But we should say, "The army *was* led into the defile," because we then speak of the army *as a whole*. In O.E. a *participle* in the plural might be used to qualify a noun of multitude.

The verb is put in the plural number when it has for its subject two or more nouns in the singular coupled by the conjunction *and*; as, "John and Thomas were walking together." But when the compound subject is considered as forming one whole, the verb is kept in the singular; as, "The mind and spirit remains invincible"; "Hill and valley rings" (*Par. L. ii. 495*); "Wherein doth sit the dread and fear of kings" (*Shakespeare, M. of V.*).

The preposition '*with*' sometimes answers the same purpose as *and*. as "Gedaliah, who with his brethren and son were twelve" (1 *Chron. xxv. 9*).

Rule 3. Every finite verb must have a subject in the nominative case expressed or understood.

In O.E. we find passive and other impersonal verbs used absolutely without any subject expressed or understood. Thus "*þám ylcan dôme þe gé démað eów byð gedémed*" ('with the same judgment that ye judge, to

you [it] shall be judged'); "hine hyngrede" ('him hungered'). Compare the Latin *tonat, pluit, pugnatum est*, etc. The word *it* that we now use is the mere ghost of a subject.

The use of the impersonal verb was formerly much more common. Thus in old writers we find 'it glads me'; 'it pities me'; 'me lists'; 'me longeth'; 'if you liketh' (*Chaucer*); "me remembreth of the day of doom" (*Chaucer*); "me forthinketh" ('repents me'); "it recks me not" (*Milton*); 'hem (=them) neðeth' (*Piers Pl.*); 'me wondreth'; 'me dremed' (*Chaucer*). Several impersonal expressions with a dative of the person have been turned into personal ones with a nominative of the person, as 'I please' (for 'it pleases me'); 'he was loth' (for 'loth him was'); "he were better his dethe to take" (for 'it were better for him to take his death,' *Townl. M.* p. 187), "to do what I am best" (*ib.* p. 70); "you were best to go to bed" (*Shaksp.*), etc. See Mätzner, iii. p. 3.

Such a sentence as, "That is the man whom I heard was ill," is faulty, because the verb *was* is left without a subject; the relative pronoun, which ought to be the subject, being wrongly put in the objective case. It should be, "That is the man who, I heard, was ill." "I will give this to whomsoever wants it" is faulty in a similar way. *Wants* must have *whosoever* for its subject.

The subject of a verb is sometimes understood, as "I have a mind presages me such thrift," for '*which* presages,' etc.; "So far as [it] in him lies"; "Do [he] what he will, he cannot make matters worse." The subject of a verb in the imperative mood is usually omitted.

Rule 4. Every noun, pronoun, or substantive phrase used as a subject ought to have a verb attached to it as predicate.

But for the sake of giving greater prominence to the subject, it is sometimes mentioned first, and then repeated by means of a demonstrative pronoun, as "The Lord, He is the God."

Also in subordinate clauses with *if* and *when*, where a relative pronoun is the subject, there is the difficulty that the relative must come first, and yet the subject

must not be separated from the verb by *if* or *when*. The older writers in such cases repeated the subject relative in the form of a demonstrative, as "A right noble lord, *who*, had *he* not sacrificed his life," etc. (*Milton*): "Lend it rather to thine enemy *who* if he break, thou mayst with better face exact the penalty" (*Merch. Ven.*).

SUBJECT.

The subject of a sentence may be—

1. Simple.
2. Compound.
3. Complex.

The subject of a sentence is **simple** when it is—

1. A single **Substantive** (Noun or Pronoun), as "*Men* are mortal," "*I* love truth," or an Adjective used substantively.
2. An **Infinitive Mood** or **Gerund**, as "*To err* is human"; "*Walking* is good exercise."
3. Any **word** which is itself *made the subject of discourse*, every word being *a name for itself*, as "*Thou* is a personal pronoun."

The subject of a sentence is **compound** when it consists of two or more substantives coupled together by the conjunction *and*; as, "Caesar and Pompey were rivals." "You and I will travel together."

Many grammarians insist that in cases of this kind we are to regard the sentence as a contraction of two co-ordinate sentences joined by *and*. This explanation might do very well for such a sentence as "John and William are eleven years old"; but it is simply absurd when applied to such sentences as "Two and three make five"; "He and I are of the same age"; "Blue and yellow make green." The conjunction is sometimes omitted, as "Where Nature, Freedom, Art, smile hand in hand" (*Campbell*).

The conjunctions *either—or*, *neither—nor*, do not couple substantives together so as to form a compound subject. They imply that *one* of two alternatives is to be taken.

Hence if each subject is singular the verb must be singular. Thus, "Either he or his brother was in fault"; "Neither John nor Thomas has arrived."

The subject of a sentence is complex when it consists of an infinitive or gerundive phrase, of a substantive clause, or of a quotation; as, "Better *be with the dead*"; "Me chaunced *of a knight encountered be*" (*Spenser*); "*How to do it* is the question"; "*That he said so* is certain"; "'England expects every man to do his duty,' was Nelson's watchword."

A complex subject is very often anticipated by the pleonastic use of the neuter pronoun *it*, which serves as a temporary substitute for the real subject, the grammatical relation of which to the verb it indicates more concisely. Thus: "*It* is wicked to tell lies"; "*It* is certain that he said so." *It* used in this way is often called the **Anticipatory Subject**.

In the older writers we often have a substantive with an indirect predicate in the infinitive mood used instead of a substantive clause as the subject of a verb. Thus: "No wonder is *a lewed man to ruste*" (*Chaucer, Prol. 504*); "It is shame *you to bete him*" (*Townl. M. p. 198*). In Chaucer, Shakspeare, etc., we often find the infinitive with *for to* instead of *to* (as "unto a poure ordre *for to give* is signe," etc., *Ch. Prol. 225*). This form of the infinitive was used as an indirect predicate, as "It spedith *a man for to deie* for the peple" (*Wycliffe, John xviii. 14*). This construction is preserved (with a slight alteration in the arrangement of the words) in such expressions as "It is a rare thing *for a man to be perfectly content*," that is, 'That a man should be perfectly content is a rare thing.'

In such sentences as "There was a man of the Pharisees," etc., there is not the least necessity for regarding *there* as a temporary substitute for the subject. It is a mere adverb, having its proper (though very weakened) force. It answers to the French *y* in '*il y a*,' where the subject is *il*. It represents in an indefinite, shadowy way the circumstances in which the predication is made. In the French phrase *il y a*, '*il*'=the whole aggregate of circumstances before us, '*y*'=in the particular case referred to, '*a*'=has or involves so and so. In the Northern dialect *that* or *it* was used, '*It is na man*'='there is no man'; '*that is na clere*'='there is no clerk.' No one would call *there* the subject of the verb in "A merchaunt was there" (*Chaucer, Prol. 270*).

Enlarged or Expanded Subject.

The subject of a sentence may have attached to it any attributive adjunct or any combination of attributive adjuncts, as,

"*The man told a lie*" (*Demonst. Adj.*).

"*Good men love virtue*" (*Adj. of Quality*).

"*Edward the Black Prince* did not succeed his father" (*Noun in Apposition*).

"*John's new coat, which he was wearing for the first time, was torn*" (1. *Noun in Poss. Case*, 2. *Adj. of Quality*, 3. *Adj. Clause*).

If the subject is a verb in the infinitive mood, or a gerund, it may be accompanied by objective or adverbial adjuncts, as,

"*To rise early* is healthful."

"*To love one's enemies* is a Christian duty."

"*Playing with fire* is dangerous."

PREDICATE.

The Predicate of a sentence may be

1. **Simple.**

2. **Complex.**

Simple Predicate.

The **predicate** of a sentence is **simple** when the notion to be conveyed is expressed by a single finite verb; as, "*Virtue flourishes.*" "*Time flies.*" "*I love.*"

Complex Predicate.

Many verbs do not make complete sense by themselves, but require some other word to be used with them to make the sense complete. Of this kind are the intransitive verbs *be, become, grow, seem, can, do, shall, will, etc.*, and such transitive verbs as *make, call*.

To say, 'The horse is,' 'The light becomes,' 'I can,' or 'It made the man,' makes no sense. It is requisite to use some other word or phrase (a substantive, an adjective, or a verb in the infinitive) with the verb; as, "The horse *is black*." "The

light becomes dim." "I can write." "It made the man mad." "He was made king." "He was elected President." "He was named Henry." Verbs of this kind are called **Verbs of incomplete Predication**, and the words used with them to make the predication complete may be called the **complement of the predicate**.

Verbs which are capable of forming simple predicates are often followed by complements, being verbs of incomplete predication *so far as the matter in hand is concerned*. Thus *live* is not always and necessarily a verb of incomplete predication, but in the sentence "He lived happy ever afterwards," the predicate is *lived happy*, and *happy* forms a (subjective) complement to *lived*, which, therefore, is, *so far*, a verb of incomplete predication. So in, "They went along singing," *singing* is the complement of *went*. In "He made a mistake," *made* is a verb of complete predication; in "He made his father angry," *made* is a verb of incomplete predication, and requires the (objective) complement *angry* to make the sense complete.

The **predicate** of a sentence is **complex** when it consists of a **verb of incomplete predication accompanied by its complement**.

1. Subjective Complement.

When a verb of incomplete predication is intransitive or passive, the complement of the predicate stands in the predicative relation to the subject; as, "He is prudent." "He became rich." "He is called John." "The wine tastes sour." "He feels sick." This kind of complement may be termed the *Subjective Complement*.

The Complement may consist of any Attributive Adjunct, as "The earth is *the Lord's*"; "The coat was of *many colours*"; but an adverb, or adverbial phrase, never forms the complement of a predicate. A substantive clause may be used as a complement, just like a simple substantive, as "My advice is *that you do not meddle with the matter*."

A verb is an *attributive* word, and an infinitive mood or infinitive phrase is often used instead of an adjective

as a subjective complement, as, "He seems *to have forgotten* me." The infinitive thus used may itself be followed by a complement. Thus, in "He appears to be honest," *to be* is the complement of *appears*, and *honest* the complement of *to be*.

The complement of the predicate in these cases is spoken of the subject, and must therefore agree with the subject in all that they can have in common. Hence the rule that the verbs *be*, *become*, *feel*, *be called*, etc., take the same case after them as before them. The objective complement with an active verb becomes the subjective complement of the passive, as "He cut the matter short." "The matter was cut short." Similarly a verb forming an indirect predicate of a substantive after an active verb, becomes the complement of the predicate in the passive construction, as "He was heard *to say*"; "The bear was made *to dance*." The same is the case with a factitive object, as in "He was made *king*"; "He was elected *consul*."

In such sentences as 'It is I,' we must regard *it* as the subject, and *I* as the complement of the predicate: '*it* (i.e. 'the person you have in mind,' etc.) is *I*.' In O.E. this was reversed. We find "gyf þu hyt eart," *if thou art it* (Matt. xiv. 28); "Ic hyt eom," *I it am* (Matt. xiv. 27). (So in modern German, 'ich bin es.') Afterwards we find the *it* omitted, as, "gif thou art" (Matt. xiv. 28); "I my silf am" (Luke xxiv. 39). In Chaucer we find "It am I," where 'I' is the complement of the predicate, but attracts the verb into its own person.

2. Objective Complement.

When the verb is transitive, and in the active voice, the **complement** of the predicate stands in the **attributive relation** to the **object** of the verb; as "He dyed the cloth red." "She called the man a liar." This kind of complement may be termed the **Objective Complement**.

The following are examples of the Objective Complement: "Hold the reins *tight*"; "He took the man *prisoner*"; "He left his nephew *heir* to his estate"; "Attention held them *mute*"; "Let me *alone*"; "Set the

prisoner *free*"; "He painted the house *white*"; "They appointed Nelson *admiral*." When the complement is a noun, we in fact get two objects, of which the second is a factitive object. It is, however, properly regarded as a Complement of the Predicate. Its meaning is so bound up with that of the verb, that it cannot be separated from it to become the subject in the passive construction. We can say "The man *was taken prisoner*," but we cannot make *prisoner* the subject of *was taken*.

This sort of Complement requires to be carefully distinguished from the *Indirect Predicate* (see p. 267). At first sight they seem much the same, but a little reflection will show that when we have an indirect predicate attached to a substantive the meaning of the preceding verb is not in any way *modified* or *filled up* by what follows it, and what is denoted by the indirect predicate is not in any way the *result* of the action denoted by the verb. In "He felt the ground shake," "He saw the man hanged," the verbs 'felt' and 'saw' convey *of themselves* their full and usual meaning, and describe completely the action that we intend to predicate; and 'shake' and 'hanged' do not denote anything which is the *result* of the 'feeling' or 'seeing.' But if we say "He made the man angry," "He struck the man dead," "He painted the house white," the verbs 'made,' 'struck,' 'painted,' do not *of themselves* fully describe the action that we intend to predicate, and 'angry,' 'dead,' and 'white,' denote what is the *result* of the 'making,' 'striking,' and 'painting.' In "He found the man dead," *dead* is not the complement of *found*, because the *dead state* of the man is in no way the result of the *finding*; but in "He struck the man dead," *dead* is the complement of *struck*, because the *dead state* of the man is the *result* of the *striking*. The close connection between the verb and its complement is seen from the position of the words in "Hold fast the profession of your faith"; "They make broad their phylacteries" (in O.E. *make broad* = *tóbrædeð*; in Wycliffe = *alargen*). In some cases the complement has formed a distinct compound with the verb, as 'white-wash,' 'rough-hew.' In German this is quite common, as in *gutmachen*, *vollbringen*, *todtschlagen*, etc. The matter is not settled by saying that 'he made the man angry'

simply means that 'what he made' was 'the man in an angry state.' This sort of explanation is quite inapplicable to the rest of the examples given above. It is possible only in the case of 'make,' and perhaps one or two more verbs.

3. Infinitive Complement.

The third kind of complement is that which follows such verbs as *can*, *will*, *must*, etc., as "I can *write*," "He must *go*." This may be termed the **infinitive complement**, or **complementary infinitive**. The *object* of the sentence is often attached to the dependent infinitive.

In some grammars an infinitive thus used is called a *Prolicative Infinitive*, that is, an Infinitive which *carries forward* or *extends* the meaning of the preceding verb. There is no objection to the term. It comes in fact to precisely the same thing. To say that a verb is an *extensible verb*, and that its meaning is *extended* or *carried forward* by the infinitive that follows, is equivalent to saying that it is a *verb of incomplete predication*, and that its meaning is *completed* or *filled up* by the infinitive.

OBJECT.

The object of a verb may be—

1. Simple.
2. Compound.
3. Complex.

These distinctions are the same as in the case of the Subject.

There is also a peculiar kind of Complex Object, consisting of a **Substantive** accompanied by an Infinitive Mood, a Participle, or an Adjective which forms an **Indirect Predicate** to it, as "I saw *him fall*"; "He made *the bear dance*"; "Let there *be light*"; "Let *us pray*"; "He commanded *the bridge to be lowered*"; "He knew *the man to have been unjustly accused*"; "We saw *the man hanged*"; "They found *the child dying*"; "He made his power felt"; "We found *the man honest*."

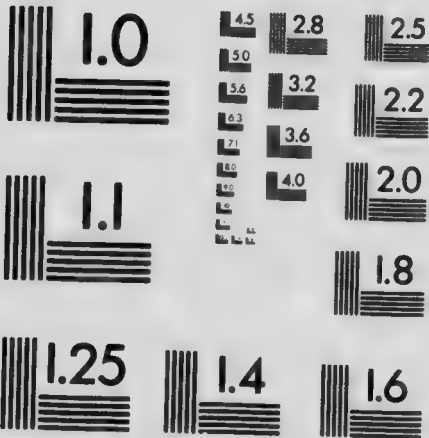
This construction answers to the ordinary Accusative and Infinitive in Latin. In O.E. we find "*Seegað hine libban*" = 'They say *him live*.'

The beginner must not confound the indirect predicate with the infinitive denoting *purpose* or *result*. If we say "He



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held the man to be in the right," we have an indirect predicate, because what he *held* (i.e. believed or maintained) was 'that the man was in the right.' But in "He held out his hand to be caned," we get an infinitive of purpose. So "He commanded the bridge to be lowered" = 'he commanded that the bridge should be lowered'; it is obvious that 'bridge' cannot be the direct object of 'commanded'; but in "He urged me to come," "They entreated us to remain," "We compelled the man to desist," we have infinitives denoting purpose (and therefore forming adverbial adjuncts of the verb), denoting that to which the 'urging,' 'entreating,' or 'compelling' was directed. Sometimes the construction is ambiguous, as "He caused the troops to press onwards"; "He ordered the men to advance." This last may mean either "He gave orders to the men to advance," or "He gave orders that the men should advance."

To see how different this construction is from that of a substantive with an ordinary attributive adjunct, compare "He saw the man hanged" with "He saw a man clothed in scarlet." The latter means "He saw a man in the state described by 'clothed in scarlet.'" The former does not mean that "He saw the man in a hanged condition," but "He saw the hanging of the man take place." If 'clothed in scarlet' were an indirect predicate, the sentence would mean that "He saw the man having the scarlet clothes put on him."

These substantive phrases may also be used as the subjects of verbs, and may come after prepositions, as "The wind sits fair for news to go to Ireland"; "They set him free without his ransom paid"; "On some brandy being administered, he revived" (compare the Latin *post urbem conditam*).

The question whether a participle or adjective forms an Indirect Predicate, or is merely an attributive adjunct of the Object, may often be settled by the introduction of an Infinitive Mood, as "They found the child [to be] dying." "He found the man [to be] honest," or by substituting a substantive clause, as "He believed that the man was insane" for "He believed the man insane."

The neuter 'it' often serves as a temporary or provisional representative of a complex object, showing its grammatical relation to a verb or participle, as "I think it foolish to act so"; "The burden which they considered it impossible to remove," where 'it' = 'to remove which.' The object is also sometimes pleonastically repeated, as "All other doubts, by time let them be cleared."

The object of a verb may have any combination of attributive adjuncts attached to it. It is then said to be **enlarged** or **expanded**. If the object be an infinitive mood or a gerund, it may have an object or an adverbial adjunct attached to itself.

EXERCISES.

1. Point out the subject of each of the following sentences :

(1) " 'Tis sweet and commendable in your nature, Hamlet,
To give these mourning duties to your father."

(2) "This spacious animated scene survey."

(3) "Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire."

(4) "Sweet are the uses of adversity."

(5) "Alike to all, the kind, impartial heaven
The sparks of truth and happiness has given."

(6) "All promise is poor dilatory man."

(7) " 'Tis easy to resign a toilsome place."

(8) " 'Tis not unknown to you, Antonio,
How much I have disabled mine estate."

(9) "With patient mind thy course of duty run."

(10) "Of man's first disobedience, and the fruit
Of that forbidden tree . . .
Sing, Heavenly Muse."

(11) "Whom the gods love die young."

(12) "The sea being smooth,
How many shallow bauble boats dare sail
Upon her patient breast !"

(13) "Smiles on past Misfortune's brow
Soft Reflection's hand can trace."

(14) "All the air a solemn stillness holds."

(15) "Theirs buxom health, of rosy hue,
Wild wit. invention ever new
And lively cheer, of vigour born."

- (16) "Alas! what boots it with incessant care
To tend the homely, slighted, shepherd's trade?"

2. The following are some instances of the repetition of the subject (i) in the poetical and literary style, and (ii) in the colloquial style (Poutsma):

- (i) "The Lord your God . . . *He* shall fight for you."
"The nobles *they* are fled, the commons *they* are cold."
"The smith a mighty man is *he*."
- (ii) "Parson Chowne twice or thrice a week *he* came."
"He was a wonderful man, *that* uncle of yours."
"She was a staid little woman, *was* Grace."
"That bedstead would make any one go to sleep, *that* bedstead would."

[N.B. In the last two examples part of the predicate is repeated with the subject.]

3. Distinguish the uses of the pronoun *it* in the following passages (Poutsma):

It needs not to tell what she said and promised on behalf of Nelly.

It only remains to say that everyone who was anyone seemed to be at the Durbar.

It would seem that he had grown old before his time.

It is ten long hours since I had anything to eat.

How great a loss the Boers have already suffered, *it* is impossible to estimate.

I daresay you two will hit *it* off very well.

I take *it* it was the first tune of that sort you ever played.

He made *it* clear that the plan was impossible.

Whatever he wrote he did *it* better than any other man could.

We often hear *it* said that the world is becoming more enlightened.

4. The verb *to be* is a verb of incomplete predication when it is employed in making a compound tense of a verb in either the active or the passive voice, as, 'He is going'; 'I was saying'; 'He is gone'; 'He was strack.' But when used to form a tense of another verb, it is usually called an *Auxiliary Verb*. In such cases the compound form denotes the performance, the continuance, or the completion of an action. When *the state that is the result of the action* is denoted, the participle that follows is merely an adjective of quality. When it is not accompanied by a complement of some sort, *to be* is a verb of *complete predication*, or (as it is sometimes called) the 'verb of *existence*.'

N.B. An adverb or an adverbial phrase is not a complement.

Point out carefully the various uses of the verb in the following examples :

He is in the parlour. He is going away. Such things have been. The time has been, that when the brains were out, the man would die. We are ready. I am in doubt about that. The boy was blamed for that. The poor man was starved to death. The children are half starved. He was wounded by an arrow. The poor soldier is badly wounded. I am trying to do it. This delay is trying to our patience. I am delighted to see you. We were delighted by the concert. He is named John. He was called a fool for his pains. Where are you? Where have you been all the morning? Now the sun is laid to rest. Old Time is still a-flying. That age is best which is the first. Scarce was he gone, I saw his ghost. Whither is fled the visionary gleam? It is not now as it hath been of yore. My days are almost gone. Our work was well begun. The world is too much with us. How sweet it were to wander with an easy mind! There are a thousand such elsewhere. No sweeter voice was ever heard. He is gone on the mountain, he is lost to the forest.

CHAPTER XXI.

CLASSIFICATION OF SENTENCES.

SENTENCES are of three kinds:

A. **Simple.** B. **Complex.** C. **Compound.**

When a sentence contains only one subject and one finite verb, it is said to be a **simple** sentence.

When a sentence contains not only a complete subject and its verb, but also other dependent or subordinate clauses which have subjects and verbs of their own, the sentence is said to be **complex**.

When a sentence consists of two or more complete and independent sentences connected by co-ordinative conjunctions, it is said to be **compound**.

COMPLEX SENTENCES.

A **Complex Sentence** is one which, besides a principal subject and predicate, contains one or more subordinate clauses which have subjects and predicates of their own.

Subordinate Clauses are of three kinds:

1. **Substantive Clauses.**
2. **Adjective Clauses.**
3. **Adverbial Clauses.**

A **Substantive Clause** is one which, in its relation to the rest of the sentence, is equivalent to a substantive.

An **Adjective Clause** is one which, in its relation to the rest of the sentence, is equivalent to an adjective.

An **Adverbial Clause** is one which, in its relation to the rest of the sentence, is equivalent to an adverb.

A **Complex Sentence** is produced whenever the place of a substantive, an adjective, or an adverb is supplied by

a substantive clause, an adjective clause or an adverbial clause. The principal sentence is a *containing sentence*, and the subordinate clause is a *contained clause*.

If we say, "He announced the arrival of Caesar," we get a simple sentence. If we say, "He announced that Caesar had arrived," we get a complex sentence, the substantive clause *that Caesar had arrived* being substituted for *the arrival of Caesar*.

If we say, "He has lost the book given to him by me," we have a simple sentence. If we say, "He has lost the book which I had given to him," we get a complex sentence, the adjective clause *which I had given to him* being substituted for *given to him by me*.

If we say, "The boy went out to play on the completion of his task," we get a simple sentence. If we say, "The boy went out to play when he had completed his task," we get a complex sentence, the adverbial clause *when he had completed his task* being substituted for *on the completion of his task*.

It must never be forgotten that a dependent or subordinate clause is an *integral part* of the principal sentence to which it belongs, just as though it were an ordinary substantive, adjective, or adverb.

Two or more subordinate clauses may be *co-ordinate with each other*, as "We heard that he had lost all his money, and [that he] had gone out of his mind"; "This is the book which I spoke of, and which I promised to lend you."

SUBSTANTIVE CLAUSES.

A **Substantive Clause** is one which, in its relation to the rest of the sentence, is **equivalent to a substantive**. It may be either the subject or the object of the verb in the principal clause, or it may be in apposition to some other substantive, or be governed by a preposition.

Substantive clauses usually begin either with the conjunction *that*, or with an interrogative word. The conjunction *that*, however, is frequently understood; as "I saw *he was tired*."

Sometimes the interrogative '*how*' is so weakened in meaning as to be equivalent to '*that*,' as "'Tis told how the good squire gives never less than gold."

In the sentence "I know that he did this," the clause '*that he did this*' is the object of the verb '*know*.'

In "He asked me how old I was," the clause '*how old I was*' is the object of the verb '*asked*.' Similarly in "He asked me whether I was hungry," the clause *whether I was hungry* is the (second) object of '*asked*.' '*If*' is often used with a similar interrogative force, as "He asked me if I was hungry."

In "When I set out is uncertain," the clause '*when I set out*' is the subject of the verb '*is*.'

How and *when* are here interrogative words. In cases of this sort we get what is called a *dependent* (or *indirect*) *question*. Interrogatives are also used with verbs in the infinitive mood to constitute a *substantive phrase*, as "I do not know *where to go*."

In "The idea that I shall give my consent is ridiculous," the clause '*that I shall give my consent*' is in apposition to the noun '*idea*.' In "Why have we done this, that we have let Israel go," the clause '*that we have let Israel go*' is in apposition to the pronoun '*this*.'

In "We should have arrived sooner, but that we met with an accident," the clause '*that we met with an accident*' is governed by the preposition '*but*.'

In such cases the preposition and the substantive clause governed by it constitute together an adverbial adjunct of the predicate, just like a preposition and noun. *What* is sometimes improperly substituted for *that*, as "I had no idea but *what* the story was true"; and *that* is sometimes omitted, as "It never rains but it pours" (*i.e.* "leaving out the times when it pours, it never rains"); "But I be deceived, our fine musician groweth amorous" (Shaksp. *Tam.* iii. 1). In these cases the *but* acquires the function of a conjunction.

In "Have they any sense of why they sing?" the clause '*why they sing*' is governed by the preposition '*of*.'

When a substantive clause is the subject of a verb, it is usually represented temporarily by the pleonastic demonstrative '*it*,' as "It is not true *that he died yesterday*." This is also the case when the clause is the object of a complex predicate, as "He made it clear *that the plan was impossible*."

A substantive clause may also follow a phrase which, *taken as a whole*, is equivalent to a transitive verb. Thus: "He other means doth make, How he may work unto her further smart," where 'make means' = *endeavour*, or *try*. So "*I am afraid that he will not succeed*" is equivalent to "*I fear that he will not succeed*." So in "Bid her be judge whether Bassanio had not once a friend," 'be judge' = 'judge.'

It is also possible to treat the substantive clause in such cases as being analogous to the adverbial accusative, or accusative of closer definition in Latin. Thus, "I am sorry that you are not well" is "I am sorry *as regards the fact* that you are not well."

This is sometimes the only mode of dealing with such a clause, as in "He was vexed *that you did not come*"; "I am sure *that he did it*."

It is to verbs that substantives and substantive clauses most commonly stand in the objective relation. This has nothing to do with the *predicative* force of the verb, but depends upon the fact that the verb denotes an action or feeling directed towards an object. Participles and gerunds take objects after them, and even some nouns which denote a transitive action or feeling may have a substantive clause as an object. Thus, "There is no *proof that he did this*"; "We have no hope that he will recover."

Mr. Peile (*Primer*, p. 127) quotes the remarkable construction in Plautus, "*Quid tibi hanc tactio est?*" "What *right-of-touching this woman* have you?" Sometimes a noun, owing to its peculiar meaning, has an *adverbial* clause attached to it, as "Anxiety *lest he should lose his money* harassed him."

A *quotation* is not a substantive or dependent clause. Its form is not affected by its relation to the principal verb, as that of a dependent clause is. Compare "He said '*I am tired*'" with "He said *that he was tired*."

ADJECTIVE CLAUSES.

An **Adjective Clause** is one which, in its relation to the rest of the sentence, is **equivalent to an adjective**. It stands in the attributive relation to a substantive, and is attached to the word which it qualifies by means of a relative pronoun, or a relative adverb which is

equivalent to a relative pronoun preceded by a preposition.

Sometimes a relative *clause* (with a finite verb) is replaced by a relative *phrase* with an infinitive mood, as "Where there is then no good *for which to strive*"; "He had not *wherewithal to buy a loaf*." Sometimes even the relative is omitted, as "I have not a pen to write with."

In the sentence "Look at the exercise which I have written," the clause '*which I have written*' qualifies the noun '*exercise*,' and is much the same in force as the participial phrase '*written by me*.'

In "That is the house where I dwell," the clause '*where I dwell*' qualifies the noun '*house*.' *Where* is equivalent to *in which*.

Adjective clauses are usually co-ordinate with a demonstrative adjective *this, that, etc.* Thus in the sentence "I never received those books which you sent," the adjective '*those*' and the adjective clause '*which you sent*' are both in the attributive relation to '*books*.'

The relative is sometimes omitted, as "Where is the book I gave you?" for *which I gave you*; "I have a mind *presages me such thrift*," etc., for *which presages, etc.*

Sometimes adjective clauses are used substantively, *i.e.* with no antecedent expressed, as "Who steals my purse steals trash." This omission of the antecedent is usual when the relative *what* is used, as "I heard what he said," "There is no truth in what he said."

Care must be used to distinguish those clauses in which an indirect question is involved in the use of *who, what, when, where, etc.*, from clauses in which these words are mere *relatives*. In such sentences as, "Tell me what I ought to do," "I asked him who said so," "I know why he did it," "He asked me when I had arrived," the dependent clauses are indirect questions, and are substantive clauses, having no antecedent expressed or understood to which they relate. They are based upon the direct questions, "What ought I to do?"; "Who said so?" etc. In "That is what I said," "This is where I live," the dependent clauses are adjective clauses. Sometimes there is no ambiguity. In "He asked me *where I lived*" we clearly have an indirect question. In "I believe *what you say*" we have an adjective clause (with suppressed

antecedent), 'that which you say.' Sometimes a sentence is ambiguous. Thus, "I know what you told him" may mean either "The fact which you told him is one that I know," or "I know the answer to the question 'What did you tell him?'" The distinction is analogous to that between clauses beginning with *quis* or *quid* in Latin, and clauses beginning with *qui* or *quod*. In these the distinction is marked also by the mood of the verb. "Nescio quid narraveris" means 'I do not know what story it was that you told.' "Non credo quod narra-visti" means 'I do not believe the story which you told.'

Clauses beginning with *as* must be regarded as adjective clauses, when they follow *such* and *same*. Thus, in "I do not admire such books as he writes," the clause *as he writes* is an adjective clause qualifying *books*, and co-ordinate with *such*, *as* being a relative pronoun.

An adjective clause (like an ordinary adjective) has usually a definitive or restrictive force. But it often happens that clauses introduced by relatives are, as regards their *force and meaning*, co-ordinate with the principal clause. Such a clause is *continuative* rather than *definitive*. Thus, in "I wrote to your brother, who replied that you had not arrived," the sense of the sentence would be the same if *and he* were substituted for *who*. So in "He heard that the bank had failed, which was a sad blow to him," *which* should be treated as equivalent to *and this*.

The continuative relative may even belong in reality to an adverbial clause contained *within the entire clause* which it introduces. Thus, "Which when Beelzebub perceived . . . he rose" (*Par. L. ii. 299*), equivalent to "And when Beelzebub perceived this, — he rose." "Which though I be not wise enough to frame, Yet as I well it meane, vouchsafe it without blame" (*Spenser, vi. 4, 34*), i.e. "And though I be not wise enough to frame this," etc. Modern writers rather eschew these constructions.

The anticipative or provisional subject *it* often has an adjective clause as an adjunct. Thus, "It was John who did that" = 'It (the person) who did that was John.' In such cases, when the relative is the subject of the following verb, that verb usually agrees in number and person with the predicative noun or pronoun instead of the subject *it*, as, "It is my parents who forbid that"; "It is I who say so."

ADVERBIAL CLAUSES.

An **Adverbial Clause** is one which, in its relation to the rest of the sentence, is **equivalent to an adverb**. It stands in the adverbial relation to a verb, an adjective, or another adverb.

Adverbs sometimes do duty as nouns, as "I have heard that before *now* (- the present time)"; "*For ever* is a long day." Adverbial clauses are sometimes used thus, as "When ye come together into one place, this (i.e. *your coming together*) is not to eat the Lord's supper."

Thus, in the sentence, "He was writing a letter when I arrived," the clause '*when I arrived*,' indicates the time at which the action expressed by the verb *was writing* took place. The clause '*when I arrived*' is therefore in the adverbial relation to the verb *was writing*. The sense and construction may be represented by a single adverb: "He was writing a letter; I arrived *then*." So, "He still lay *where he had fallen*" i.e. 'He had fallen [somewhere]; he still lay *there*.' "I give you this *because I love you*"; i.e. 'I love you; *therefore* I give you this.'

Classification of Adverbial Clauses.

Adverbial Clauses may be arranged in the following classes:

1. Adverbial Clauses relating to Time.

Clauses of this kind begin either with the connective adverbs which denote time, or with the conjunctions *before*, *after*, *while*, *since*, *ere*, *until*, etc. As, "Every one listens *when he speaks*." "He punished the boy *whenever he did wrong*." "He never spoke *after he fell*." When relative *adverbs* introduce adverbial clauses, they not only connect the adverbial clause with the principal clause, but themselves qualify the verb of the clause which they introduce.

2. Adverbial Clauses relating to Place.

Clauses of this kind are introduced by the relative or connective adverbs *where*, *whither*, *whence*, etc. As, "He is still standing *where I left him*." "*Whither I go* ye cannot come."

3. Adverbial Clauses relating to Manner.

Adverbial clauses relating to manner are commonly introduced by the relative or connective adverb *as*. *E.g.* "He did *as he was told*." "It turned out *as I expected*." Clauses beginning with *as* are generally elliptical. At full length, "He did *as he was told to do*."

4. Adverbial Clauses relating to Degree.

Clauses of this kind are introduced by the conjunction *than*, or the connective adverbs *the* and *as*.

Adverbial clauses denoting *degree* are always attached to adjectives or adverbs. They are almost always elliptical.

E.g. "He is not so (or *as*) tall *as I thought*" (*i.e.* *as I thought he was tall*). The clause '*as I thought [he was tall]*' qualifies (or is in the adverbial relation to) the adjective *tall*, and is co-ordinate with the demonstrative adverb *so*; and the relative adverb *as* at the beginning of the adverbial clause qualifies *tall* understood.

"He is taller *than* his brother," "He is taller *than* his brother [*is tall*]." "I love study *more than* ever [*I loved it much*]."

The Latin *quam* means 'in what degree,' 'by how much.' *Ditior est quam ego* means "in what degree I [am rich] he is richer." *Quam* is therefore a *connective adverb* in Latin, though in English *than* has become a mere conjunction. The meaning of the two words is quite distinct. *Than* originally meant *when*. (See p. 217.)

"The more I learn, the more I wish to learn." Here the adverbial sentence '*the more I learn*' qualifies the comparative *more* in the main clause, and is co-ordinate with the demonstrative adverb *the* which precedes it; the word *more* in the adverbial clause being itself qualified by the relative adverb *the*. The first *the* is relative or sub-ordinative, the second *the* is demonstrative.

5. Adverbial Clauses relating to Cause.

These usually begin with the conjunctions *because* and *for*.

E.g. "I love him *because* he is good." Here '*because he is good*' is an adverbial clause qualifying the verb *love*.

"He could not have seen me, *for* I was not there." Here '*for I was not there*' is an adverbial clause qualifying the verb *could*.

Clauses denoting a clause or reason often begin with 'that,' as "He does hear me, and *that he does* I weep" (*Shaksp.*). Compare the use of *quod* in Latin.

6. Adverbial Clauses relating to Purpose and Consequence.

E.g. "He ran so fast *that he was out of breath.*" Here the adverbial clause 'that he was out of breath' stands in the adverbial relation to *fast*, and is co-ordinate with *so*, the indefinite meaning of which it amplifies and defines. In these sentences the older writers often have *as* for *that*, as "I will not open my lips so wide *as* a bristle may enter" (*Shaksp.*). In fact *as* is the more correct word.

Adverbial clauses relating to *purpose* come also under this head. *E.g.* "He labours *that he may become rich.*" Here the adverbial clause qualifies the verb *labours*. "I will not make a noise, *lest I should disturb you.*" Here the adverbial clause qualifies *will make*. The Subjunctive Mood is used in these clauses. It is usually in the compound form, but in the older writers we find the simple subjunctive, as, "Lest sin *surprise thee*"; "That I *be* not further tedious unto thee."

7. Adverbial Clauses relating to Condition.

Clauses of this kind begin with the conjunctions *if*, *unless*, *except*, *though*, *although*, and the compounds *however*, *whoever*, *whatever*, etc.

In adverbial clauses of *condition*, the principal sentence is called the *consequent clause* (*i.e.* the clause which expresses the *consequence*); the subordinate sentence is called the *hypothetical clause*.

Suppositions may be of two kinds.

(a) Suppositions of the first kind relate to some *actual* event or state of things, which was, is, or will be *real*, independently of our thought respecting it. In such suppositions the indicative mood is employed.

Examples.—"If the prisoner committed the crime, he deserves death. If he did not commit it, all the witnesses swore falsely." "If he is at home, I shall see him." "If your letter is finished, bring it to me."

In like manner *concessive clauses* beginning with *though* or *although*, which relate to what *actually is* or *was the case*, have the indicative mood; as, "Though he was there, I did not see him"; "Bad as the accommodation is, we must put up with it."

In a hypothesis relating to some definite event still future, the future tense of the indicative mood was formerly sometimes used in the hypothetical clause. *E.g.* "If we shall say 'from heaven,' he will say, 'Why then did ye not believe him?'" (*Mark* i. 31). "If they shall enter into my rest" (*Heb.* v. 5). This construction is now obsolete, and in such cases we now use the present tense.

(b) Suppositions of the second kind treat an event or a state of things as a mere conception of the mind. In suppositions of this class, the subjunctive mood is employed.

A supposition which is contrary to some fact, present or past, is necessarily a mere conception of the mind, and therefore the subjunctive mood is used, the past indefinite tense of the subjunctive being used in the hypothetical clause with reference to present time, and the past perfect with reference to past time. In the consequent clause the secondary past indefinite subjunctive (or *conditional*) is used after a supposition referring to present time, and the secondary form of the past perfect subjunctive (or *conditional perfect*) after a supposition relating to past time.

Examples.—"If he were present (which he *is* not), I would speak to him." "If our horse had not fallen down (which he did), we should not have missed the train."

It seems anomalous to have a *past* tense in any mood referring to *present* time, but the idiom is found in French, German, Latin, and Greek. In French and Greek we even have a past tense of the indicative mood used in sentences of this kind. It seems to have been felt that the past tense used with reference to present time marked better the want of congruity between the supposition and the fact. Thus to express in Greek "If he *were* wise he *would* listen to your advice" we should have to say what is equivalent to "If he *was* wise, he *was* listening (as a consequence) to your advice."

In old-fashioned English and in poetry we also find the past perfect subjunctive used in the consequent clause, instead of the secondary form (or *conditional perfect*); as, "I *had* fainted unless I had believed to see the goodness of the Lord."

Clauses expressing a *wish* contrary to the fact have also the subjunctive mood. Thus, "I wish that he *were* here (which he *is* not)."

When we make a supposition with regard to the future, and state its consequence, as a mere conception of the mind

without reference to determination by the actual issue of still future events, the subjunctive mood must be used in both clauses.

Examples.—"If he were rewarded he would be encouraged to persevere." "If he went (*or* should go, *or* were to go) away without speaking to me, I should be grieved." "If he lost (*or* should lose, *or* were to lose) his money, he would never be happy again." "He could not (*or* would not be able to) do it if he tried (*or* were to try)." "I would not believe it unless I saw (*or* should see) it." "If he were to fail, it would be a great disgrace." The use of the indicative in such suppositions (as, 'If he *was* to fail,' etc.) is a vulgarism.

When we make a supposition with regard to the future, there is of course as yet no *actual fact* to which our supposition can relate. Such a supposition therefore comes naturally to be regarded as dealing with what is matter of conception only, and consequently as being appropriately expressed by the subjunctive mood. Moreover, since the use of the future tense in a hypothesis relating to the future is now obsolete, the use of the subjunctive enables us to distinguish between a supposition relating to possible future fact, and one relating to actual present fact. Compare "I will come to-morrow, if the weather *be* fine," and "I will speak to him if he *is* at home now." The use of the subjunctive is still more desirable if the supposition expresses a *general case*, as such a supposition necessarily refers to what is not *definite matter of fact*. Thus, "If a line *be* bisected," etc. "If thy right eye *offend* thee, pluck it out." A *concessive* clause relating to the future should always have the subjunctive (as "Though hand *join* in hand, the wicked shall not be unpunished"; "We will start to-morrow, though it *rain* cats and dogs"). 'Though' with the indicative implies "The case *is* (*or was*) so and so, nevertheless, etc."

It is still quite legitimate to use the Subjunctive Mood in hypotheses or concessions dealing with actual present or past fact, when a *general case* is put, because the *vagueness* of the case put makes it a matter of *conception* rather than of *definite fact*. Thus, "But if he *be* a robber, if he *have* eaten upon the mountains, etc., shall he live?" (*Ezek. xviii.*); "Oft, though Wisdom *wake*, Suspicion sleeps at Wisdom's gate." Modern usage tends to ignore this distinction.

The older writers also frequently extended the use of the

subjunctive to hypotheses relating to actual definite fact. Thus, "If thou *have* power to raise him, bring him hither" (*Shaksp.*); "If it *be* thou, bid me come to thee" (*Matt. xiv. 28*); "If it *were* so, it was a grievous fault" (*Sh. J.C.*). This is no longer allowable.

An interrogative or imperative sentence is sometimes used in such a way as to be equivalent to a hypothetical clause. *E.g.* "Is any afflicted (*i.e.* if any one is afflicted), let him pray." "Take any form but that, and my firm nerves shall never tremble." In this way the double interrogatives *whether*—or came to be equivalent to *either if*—or *if*.

The use of the indefinite pronouns and adverbs compounded with *ever* (*whoever, however, etc.*) in concessive clauses may have sprung out of the interrogative use of them. Thus, "Whoever said so, it is false" is much the same as "Who ever said so? It is false."

Conditional clauses (in the older writers) often begin with *so*. *E.g.* "I am content *so* (*i.e.* on this condition, namely, that) thou wilt have it so" (*Rom. and J. iii. 5*). Just as the demonstrative *that* became the relative or connective *that*, the *so* in conditional clauses became *as*. *E.g.* "*As I were a shepherdess*, I should be piped and sung to; *as a dairy-wench*, I would dance at maypoles" (*Ben. Jons. Cynth. Rev. iv. 1*). This elliptical use of *as* (in the second clause) is still quite common. In Chaucer *as* is often used for *as if*, as "Thanne wolde he speke and crye *as* he were wood," *i.e.* 'as if he were mad' (*Prol. 636*). We still have this use of *as* in the phrase '*as it were*.'

The force of an adverbial clause is often expressed by a particle. Thus, "More destroyed than thus (*i.e. if* we were more destroyed than thus), we should be quite abolished and expire." "Knowing his duplicity (= *because* I knew, *etc.*), I was on my guard." (Compare Horace's "*Dabitur licentia sumpta pudenter*.")

The conjunction *if* is often omitted, as "Had I known this (=if I had known this), I would not have come."

COMPOUND SENTENCES.

A **Compound Sentence** is one which consists of two or more co-ordinate complete sentences, joined together by

co-ordinative conjunctions, as "He is happy, but I am not"; "They toil not, neither do they spin."

Co-ordinate clauses are grammatically independent of each other, whereas every subordinate clause is a *component part* of some other clause or sentence.

We get a compound sentence whenever two or more sentences *which form complete wholes in themselves* are joined together by co-ordinative conjunctions. But one or more of these complete sentences which are members of a compound sentence may themselves be complex sentences, as (a) "I will tell your brother when I see him, but (b) I do not think that he will arrive this week."

N.B.—The conjunction itself does not enter into the construction of the clause which it introduces.

COLLATERAL SENTENCES.

We frequently find co-ordinate sentences which have a connection with each other as regards their sense and use, but have no *grammatical* link of connection between them. For example: "I came. I saw. I conquered." "Fear God. Honour the king." "I was robbed of all my money; for that reason I was unable to proceed." "I believed, therefore have I spoken." Such sentences as those placed side by side in the above examples may be called *collateral* or *asyndetic* sentences.

We frequently have a series of sentences which are partly collateral and partly compound.

Example :—

"He stay'd not for brake, and he stopp'd not for stone ;
He swam the Esk river, where ford there was none."

A proper consideration of the nature of collateral sentences will enable us materially to thin the usual lists of conjunctions. A word is not a conjunction because it *refers* us to something that precedes. Simple demonstratives do this. Such words as *therefore*, *consequently*, *likewise*, *also* (i.e. *all so = just in that manner*), *nevertheless*, *notwithstanding*, are not conjunctions, but demonstrative adverbs. When we say "We went the first day to Paris ; *thence* we proceeded to Lyons," we get *two*

collateral sentences. When we say "We went the first day to Paris, *whence* we proceeded to Lyons," we get *one* sentence, *whence* having a grammatically connective force.

For analysis, a series of collateral or asyndetic sentences may be treated as though they formed a compound whole.

CONTRACTED SENTENCES.

When co-ordinate sentences contain either the same subject, the same predicate, the same object, the same complement, or the same adverbial adjunct to the predicate, it often happens that the portion which they have in common is expressed only once. In this case the sentence is said to be **contracted**.

Examples.—"Neither I nor you have seen that," *i.e.* "Neither I [have seen that] nor you have seen that." "He loved not wisely, but too well"; *i.e.* "He loved not wisely, but [he loved] too well." Here the predicate is expressed only once. (The predicate which is expressed must, of course, agree with the nearer of the two subjects. The predicate which is not expressed may have to be modified when supplied to suit its own subject. Thus, "Neither you nor I am right"; "Neither you nor your brother is in fault.")

"Religion purifies and ennobles the soul"; *i.e.* "Religion purifies [the soul] and [religion] ennobles the soul." Here the subject and the object are expressed only once.

"He is either drunk or mad"; *i.e.* "Either he is drunk or [he is] mad." Here the subject and the verb of incomplete predication *is* are expressed only once.

"He advances slowly but surely"; *i.e.* "He advances slowly, but [he advances] surely." Here the common subject and predicate are expressed only once.

"He reads and writes well"; *i.e.* "He reads [well] and [he] writes well." Here the common subject and the common adverbial adjunct are expressed only once.

Contracted sentences ought always to be so constructed, that when arranged without conjunctions, so that what is common to both or all is placed before or after what is not common, the common and separate portions, when read off

continuously, make complete sense. Thus, "Religion purifies and ennobles the soul," may be written—

Religion { purifies } the soul ;
 { ennobles }

and complete sentences are obtained when the parts that are common, and written once, are read with each of the separate portions in succession. So, "He gave me not only some good advice, but also a sovereign," may be arranged thus—

He gave me { not only some good advice }
 { also a sovereign. }

"He possesses greater talents, but is less esteemed than his brother,"—

He { possesses greater talents } than his brother.
 { is less esteemed }

If we take such a sentence as, "Man never is but always to be blest," and subject it to this test, we see in a moment that it is faulty—

Man { never is } blest,
 { always to be }

cannot be read off both ways.

It has been already remarked (p. 261) that a sentence is not necessarily a contracted sentence because we find co ordinative conjunctions used in it. "John and Charles are brothers," is as much one sentence as "These two boys are brothers." One predication may be made of two things taken together. "The child has a red and white ball," does not mean "The child has a red ball, and the child has a white ball." The attributes *coexist* in the same object. So when the same act is directed *simultaneously* to two or more objects, the verb may have two or more objects after it; but the sentence need not, on that account, be split up into two or more sentences. Thus, "He mixed yellow and red together"; "He confounds right and wrong." A similar principle applies to the case of adverbial adjuncts. In "The path led onward and upward" it is not necessary to find more than one predication. But "He came now and then," "I saw one here and there," should be treated as contracted sentences. But every verb makes a distinct predication,

consequently every verb requires a separate sentence for itself. The conjunction *or* always involves a complete sentence for each of the words or phrases that it introduces, because the word implies some *alternative*, so that the idea of simultaneousness is excluded.

It follows, from the principle on which co-ordinate and contracted sentences are constructed, that the co-ordinative conjunctions must always join words and clauses which *stand in the same relation* to the other parts of the sentence. It would make nonsense if we attempted to join an adjective to a noun (unless the latter be used *attributively* or *predicatively*), or a subject to an adverb, or a verb in the indicative mood to a verb in the imperative mood, etc.

Young letter-writers constantly forget this rule at the close of their epistles, where such combinations as, "I have no more to say, and believe me yours truly," are very frequent.

ELLIPTICAL SENTENCES.

Elliptical sentences differ from contracted sentences in the following respect: In contracted sentences a certain portion which is common to the sentences is expressed only once in one of them, and has to be repeated in the others. In elliptical sentences, the part to be supplied in one clause, although suggested by what is expressed in the other, is not necessarily exactly the same in form. Moreover, contracted sentences or clauses are always co-ordinate; an elliptical clause is usually a subordinate clause, the portion to be supplied being suggested by the principal clause; as, "He is taller than I," *i.e.* 'than I am tall'; "This does not cost so much as that," *i.e.* 'as that costs much.'

It is not always possible to fill up an elliptical sentence. Some occur of which the original complete form has been forgotten. See the examples of Analysis for a fuller discussion of elliptical sentences.

EXERCISES.

1. Find the substantive clause in each of the following examples, and say whether it is the subject to some verb, or the object to some verb, or the object to some preposition, or the complement to some verb, or in apposition to some noun :

(1) I thought it strange that he should leave without calling on me.

(2) How completely you are mistaken is easily shown.

(3) The circumstance that he was present must not be disregarded.

(4) I would not believe the story but that you avouch it.

(5) Methinks he hath no drowning mark upon him.

(6) I undertook the business in the expectation that he would help me.

(7) I swear I have no mind of feasting forth to-night

(8) How long I shall stay here is uncertain.

(9) He made it a condition that I should become security for the payment.

(10) I hate him more for that in low simplicity he lends out money gratis.

(11) Who can want the thought how monstrous it was for Malcolm and of Donalbain to kill their gracious father ?

(12) I am persuaded that that is the wiser course.

(13) He felt it to be a disgrace that he had so utterly failed.

(14) Anon methought the wood began to move.

(15) I fear thou play'dst most foully for it.

(16) We are disappointed that you have not brought your brother.

(17) There was a rumour that the army had been defeated.

- (18) I think I have the honour of addressing Mr. Smith.
 (19) It is a question how far he was justified in his proceeding.
 (20) He could not get rid of the idea that I was his enemy.

2. Convert the following **complex** sentences into **simple** sentences by substituting a noun for the noun-clause :

- (1) I heard that he had arrived.
 (2) I am hopeful that he will soon get better.
 (3) How long I shall stay here is uncertain.
 (4) The fact that he was present must not be disregarded.
 (5) I undertook this business in the expectation that he would help me.
 (6) I see no sign that the fever is abating.
 (7) How I found the matter out is no concern of yours.
 (8) He felt it to be a disgrace that he had failed so utterly.
 (9) Yesterday morning I heard the news that he had been convicted.
 (10) He was quite ready to admit that the charge brought against me was groundless.

3. Pick out the adjective-clauses in each of the following sentences, and show the noun or pronoun which each qualifies :

The serpent that did sting thy father's life, now wears his crown. I could a tale unfold whose lightest word would harrow up thy soul. The rest (*i.e.* 'repose') is labour which is not used for you. He had many heavy burdens to bear, the pressure of which nearly crushed him. Thrice is he armed that hath his quarrel just. I saw the captain in whose ship you will sail. Do you know the gentleman to whom this park belongs? Infected be the air whereon they ride. Thy food shall be husks wherein the acorn cradled. What sad talk was that wherewith my brother held you in the cloister? I know a bank whereon the wild thyme blows.

Thou speak'st to such a man that is no fleeing tell-tale. Unto bad causes swear such creatures as men doubt. You will soon find such peace which it is not in the power of the world to give. His behaviour is not such [behaviour] as I like. You are welcome to my help, such as it is. This cloth is not such [cloth] as I asked for. I have not from your eyes that gentleness and show of love as I was wont to have. In me thou seest the twilight of such day, as after sunset fadeth in the west. I will show you the shop where I bought these apples. The reason why you cannot succeed is evident. Return to the place whence you came. I can remember the time when there were no houses here. Do you know the source whence he obtained this information? The fortress whither the defeated troops had fled was soon captured.

4. In the following sentences show which of the subordinate clauses are noun-clauses and which are adjective-clauses :

Repeat what you have just said. You have only told me what I know already. I know what you said about me. Go, and find out what is the matter. Do what you can in this business. Pray tell me what ails you. You must not dictate to me what I am to do. This is what he did. He soon repented of what he had done. He knows well enough what he ought to do. That is precisely what he ought to have done. I cannot make out what you are saying. I do not understand what you are saying.

5. Convert the following **complex** sentences into **simple** by substituting for the adjective clause either an adjective, a noun or pronoun in the possessive case, a noun in apposition, a preposition with an object, or a compound noun :

(1) I have seen the place where the battle of Waterloo was fought.

(2) All the boys who work hard and behave well will have a holiday.

(3) I do not see the advantages I have gained by my long stay.

(4) You have not received me with that courtesy with which you used to receive me.

(5) The remarks he made were not received with approval.

(6) The day on which the Exhibition was opened was the 3rd of May.

(7) That dust-heap, from which all our troubles originally came, has at last been removed.

(8) The captives were sent to the land in which they were born.

(9) This drug is one which is said by its patentees to kill all pain.

(10) The lady whom I shall choose must be above suspicion.

6. Pick out the adverbial clauses in the following sentences; show what word or phrase each clause qualifies and what adverbial relation each clause denotes:

(1) While he is here we shall have no peace.

(2) Had I known this I should have acted differently.

(3) The higher you climb the wider will be the prospect.

(4) "There where a few torn shrubs the place disclose,
The village preacher's modest mansion rose."

(5) He is such a liar that nobody believes him.

(6) "I'll charm the air to give a sound
While you perform your antic round."

(7) "So I lose not honour in seeking to augment it, I shall be counselled."

(8) "The fool is happy that he knows no more."

(9) "Where thou dwellest I will dwell."

(10) A plague upon it, when thieves cannot be true to one another!

(11) "Be he ne'er so vile, this day shall gentle his condition."

(12) "Except ye repent, ye shall all likewise perish."

(13) "How a bright star shooteth from the sky,
So glides he in the night from Venus' eye."

(14) "Take heed lest ye fall into temptation."

(15) She is as good as she is beautiful.

(16) I would have called on you, had I known your address.

(17) He retired to his own room that he might study quietly.

(18) What signifies asking, when there's not a soul to give you an answer?

(19) If I have not ballads made on you all, let a cup of sack be my poison.

(20) "Though He slay me, yet will I trust in Him."

7. Convert the following **complex** sentences into **simple** sentences by substituting for the adverbial clause either a prepositional phrase, or a nominative absolute, or a gerundial infinitive:

(1) The servants were much alarmed when they heard the knocking at the gate.

(2) Now that all these obstacles have been removed, we shall get on smoothly.

(3) He left the room as I entered it.

(4) I called on him that I might tell him about the matter.

(5) Beware lest you fall into temptation.

(6) After greetings had been exchanged the guests dispersed through the rooms.

(7) If you keep to that field path you will reach the farm in half an hour.

(8) He spoke so low that we could hear nothing at the back of the hall.

(9) I should be sorry if I thought that I had offended you.

(10) As all arrangements had been made for us, there was nothing more to be said.

8. Fill up the following contracted sentences:

He allowed no day to pass without either writing or declaiming aloud. If you pursue this course you will not injure me, but you will ruin yourself. He pursued, but could

not overtake the retreating enemy. "Bad men boast their specious deeds on earth, which glory excites, or close ambition varnished o'er with zeal." "What praise could they receive, what pleasure I, from such obedience paid?" "Two principles in human nature reign, self-love to urge, and reason to restrain." "Nor this a good, nor that a bad we call." Would you rather drink wine or beer? "Nor steel nor poison, malice domestic, foreign levy, nothing can touch him further." "Freely they stood who stood, and fell who fell." As she in the old arm-chair she pondered with bitter grief over the past, and thought of the future with shuddering fear. As the years went on, scandals increased and multiplied. Unless you alter your conduct you will offend your friends and bring disgrace upon yourself. That discovery relieves, but scarcely removes my suspicions. I may forgive, but I can never forget his ingratitude to me. "Wiles let them contrive who need, or when they need, not now." "Why should I play the Roman fool, and die on mine own sword?" "Swords I smile at, weapons laugh to scorn, brandished by man that's of a woman born." "What's Hecuba to him, or he to Hecuba?"

9. Supply the words that are understood in the following elliptical sentences :

He looks as stupid as an owl. He is not so clever as his brother. I had rather die than endure such a disgrace. He is better to-day than yesterday. It is better to die than to live in such misery. I have as good a right to the money as you. As for me, I will have nothing to do with it. He was so kind as to give me this book. The boy played truant as usual. He stood aside so as to let me pass. He looked as if he could kill me. I'd rather be a dog and bay the moon than such a Roman. I'll shed my dear blood drop by drop in the dust, but I will raise the down-trod Mortimer as high in the air as this unthankful king. An 'twere not as good a deed as drink to turn true man and leave these rogues, I am the veriest varlet that ever chewed with a tooth. If I were as tedious as a king, I could find it in my heart to bestow it all on your worship. He has no redeeming qualities whatever. How could you make such a blunder as to suppose (*i.e.* in supposing) I did it. What if I don't tell you?

CHAPTER XXII.

ANALYSIS OF SENTENCES.

SEPARATION OF LOGICAL SUBJECT AND LOGICAL PREDICATE.

THE first stage in the analysis of a simple sentence is to separate the grammatical subject with its adjuncts from the predicate verb with whatever is attached to it as object, complement, or adverbial adjunct. The grammatical subject with its attributive adjuncts forms the *logical* subject of the sentence; the predicate verb, with all that is attached to it, forms the *logical* predicate of the sentence.

Examples.

Logical Subject. (Grammatical Subject with Attributive Adjuncts.)	Logical Predicate. (Predicate Verb, with Objective and Adverbial Adjuncts.)
Our messenger	has not arrived.
We	will carry all our property with us.
The village preacher's modest mansion	rose there.
The wretched prisoner, over- whelmed by his misfortunes,	was on the point of putting an end to his existence.
A bird in the hand	is worth two in the bush.

Analysis of the Logical Subject.

The following example illustrates the separation of the logical subject into the grammatical subject and its attributive adjuncts:

"The soldiers of the tenth legion, wearied by their long march, and exhausted from want of food, were unable to resist the onset of the enemy."

Logical Subject.		Logical Predicate.
Grammatical Subject.	Attributive Adjuncts of Subject.	
Soldiers	1. The 2. of the tenth legion 3. wearied by their long march 4. exhausted from want of food	were unable to resist the onset of the enemy.

Analysis of the Logical Predicate.

In the following examples the logical predicate is separated into its component parts :

Logical Subject.	Logical Predicate.		
	Predicate Verb.	Objects with Adjuncts.	Adverbial Adjuncts.
The sight of distress	fills	a benevolent mind	1. always 2. with compassion.
We	will bend	our course	1. thither 2. from off the tossing of these fiery waves.

Analysis of both Subject and Predicate.

In the following example both the subject and the object of the verb are separated into the substantive and the attributive adjuncts of which they are composed :

"The mournful tidings of the death of his son filled the proud heart of the old man with the keenest anguish."

Subject.	Attributive Adjuncts of Subject.	Predicate.	Object.	Attributive Adjuncts of Object.	Adverbial Adjuncts of Predicate.
tidings	1. The 2. mournful 3 of the death of his son	filled	heart	1. The 2. proud 3. of the old man	with the keenest anguish

Analysis of Complex Predicate.

The following examples show how a complex predicate may be separated into its components :

"That hero was deservedly called the saviour of his country."

Subject with Adjuncts.	Predicate.		Adverbial Adjuncts of Predicate.	
	Verb of Incomplete Predication.	Subjective Complement.	Adverbial Adjunct of Verb.	Adverbial Adjunct of Complement.
That hero	was called	the saviour of his country	deservedly	

"This misfortune will certainly make the poor man miserable for life."

Subject with Adjuncts.	Predicate.		Object with Adjuncts.	Adverbial Adjuncts of Predicate.	
	Verb of Incomplete Predication.	Objective Complement.		Adjunct of Verb.	Adjunct of Complement.
This misfortune	will make	miserable	the poor man	certainly	for life.

Direct and Indirect Object.

In analysis these two Objects should be set down separately, thus :

"Henry's kind father gave him a beautiful new knife."

Subject.	Attributive Adjuncts of Subject.	Predicate.	Objects.	Attributive Adjuncts of Objects.
Father	1. Henry's 2. kind	gave	1. (indirect)—'him' 2. (direct)—'a knife'	— 1. beautiful 2. new

Questions.

The parts of a Question or Interrogative Sentence are related to each other in exactly the same way as those of the answer, when it is written in full.

Examples.

A. (1) Whose coat is this [coat]? (2) This [coat] is John's coat.

B. (1) What have you in your hand? (2) I have this in my hand.

C. (1) Which way did you come? (2) We came this way.

D. (1) How did you break the dish? (2) I broke the dish thus.

E. (1) How many apples have you bought? (2) I have bought so many apples.

F. (1) How far did you go? (2) We went so far.

	Subject.	Attrib. Adj. of Subject.	Predicate.	Object.	Attrib. Adj. of Object.	Adverbial Adj. of Pred.
A	(2) coat (1) coat	this this	is John's coat is whose coat?			
B	(2) I (1) You		have have	this what		in my hand in your hand
C	(2) We (1) You		came did come			this way which way?
D	(2) I (1) You		broke did break	the dish the dish		thus how?
E	(2) I (1) You		have bought have bought	apples apples	so many how many?	
F	(2) We (1) You		went did go?			so far how far?

Complete Analysis of a Sentence.

The thorough analysis of a sentence is to be conducted in the following manner:

- (i) Set down the subject of the sentence.
- (ii) Set down the words, phrases, or adjective clauses which may form attributive adjuncts of the subject.

(iii) Set down the predicate verb. If the verb is one of incomplete predication, set down the complement of the predicate, and indicate that the verb and its complement make up the entire predicate.

(iv) If the predicate be a transitive verb, set down the object of the verb. If the predicate be a verb of incomplete predication followed by an infinitive mood, set down the object of the dependent infinitive.

(v) Set down those words, phrases, or adjective clauses which are in the attributive relation to the object of the predicate, or to the object of the complement of the predicate, if the latter be a verb in the infinitive mood.

(vi) Set down those words, phrases, or adverbial clauses which are in the adverbial relation to the predicate, or to the complement of the predicate.

These various elements of the sentence may be arranged either in the mode adopted in the following examples, or in that indicated in the table at the end of the book.

EXAMPLES OF THE ANALYSIS OF SIMPLE SENTENCES.

1. *"Having ridden up to the spot, the enraged officer struck the unfortunate man dead with a single blow of his sword."*

Subject,	'officer.'
Attributive adjuncts of subject,	{ 1. 'the.' 2. 'enraged.' 3. 'having ridden up to the spot.'
Predicate made up of	{ Verb of incomplete predication, 'struck.' Objective complement, 'dead.'
Object,	'man.'
Attributive adjuncts of object,	{ 1. 'the.' 2. 'unfortunate.'
Adverbial adjuncts of predicate,	{ 1. 'on the spot.' 2. 'with a single blow of his sword.'

2. *"Coming home, I saw an officer with a drawn sword riding along the street."*

Subject,	'I.'
Attributive adjunct of subject,	{ 'coming home.'

Predicate, 'saw.'
Object, 'officer.'

Attributive adjuncts of object, { 1. 'an.'
 2. 'with a drawn sword.'
 3. 'riding along the street.'

"It is I."

Subject, 'It.'

Predicate made up of { *Verb of incomplete predication,* 'is.'
Subjective complement, 'I.'

"Who are you?"

Subject, 'you.'

Predicate made up of { *Verb of incomplete predication,* 'are.'
Subjective complement, 'who?'

3. "Now the bright morning star, day's harbinger, comes dancing from the East."

Subject, 'star.'

Attributive adjuncts of subject, { 1. 'the.'
 2. 'bright.'
 3. 'day's harbinger.'

Predicate. { *Verb of incomplete predication,* 'comes.'
Subjective complement, 'dancing.'

Adverbial adjunct of the predicate, 'from the East.'

4. "He found all his wants supplied by the care of his friends."

Here 'supplied——friends' forms an indirect predicate of 'wants.' It means 'he found that all his wants had been supplied, etc.' The construction is the same as in 'I saw the man hanged.' The whole phrase forms a complex object of 'found.'

5. "The duke will never grant this forfeiture to hold."

Subject, 'duke.'

Attributive adjunct of subject, } 'the.'

Predicate, 'will grant.'

Objective infinitive phrase, } 'this forfeiture to hold.'

Adverbial adjunct of pred. } 'never.'

6. "How oft the sight of means to do ill deeds makes ill deeds done."

Subject,	'sight.'
Attributive adjuncts of subject,	{ 1. 'the.' 2. 'of means to do ill deeds.'
Predicate,	{ Verb of incomplete predication, 'makes.' Objective complement, 'done.'
Object,	'deeds.'
Attributive adjunct of object,	{ 'ill.'
Adverbial adjunct of pred.	{ 'how oft.'

7. "I must not have you question me."

Here the predicate is made up of the verb of incomplete predication 'must' and its complement 'have.' The object of the verb is the phrase 'you question me,' made up of 'you' and the indirect predicate 'question me,' attached to 'you.' In each of the following sentences the predicate is followed by an object of the same kind: "I heard *the man say so*"; "Make *the bells ring*"; "Let *the cattle be sold*."

8. "It is pleasant to feel the sun's warmth."

Provisional subject,	'it.'
Real subject,	'to feel the sun's warmth.'
Predicate,	{ Verb of incomplete predication, 'is.' Complement (subjective), 'pleasant.'

9. "It is time to go."

Subject,	'it.'
Predicate,	{ Verb of incomplete predication, 'is.' Complement (noun with attributive adjunct), 'time to go' (i.e. 'time for going').

10. "It is time for the work to be finished."

Here the complement of the predicate is the noun 'time' accompanied by an attributive adjunct made up of a preposition ('for') followed by the substantive phrase 'the work to be finished, where 'to be finished' is the indirect predicate of 'the work.'

11. "*It is shameful for such waste to be allowed.*"

The meaning of the sentence is 'That such waste should be allowed is shameful.' In the language of Chaucer's time this would be expressed by 'Such waste to be allowed is shameful,' or 'Such waste for to be allowed is shameful.' The sentence as it stands is based upon this last form, only the *for* has got slightly displaced.

<i>Provisional subject,</i>	'it.'
<i>Real subject (substantive phrase with indirect predicate),</i>	'for such waste to be allowed.'
<i>Predicate,</i>	
	{ <i>Verb of incomplete predication, 'is.'</i>
	{ <i>Complement of predicate, 'shameful.'</i>

12. "*I had rather stay at home.*"

<i>Subject,</i>	'I.'
<i>Predicate,</i>	{ <i>Verb of incomplete predication, 'had.'</i>
<i>Object (infinitive phrase),</i>	{ <i>Complement of predicate, 'rather.'</i>
	{ 'stay at home.'

13. "*And now, their mightiest quelled, the battle swerved, with many an inroad gored.*"

<i>Subject,</i>	'battle.'
<i>Attributive adjuncts of subject,</i>	{ 1. <i>Article, 'the.'</i>
	{ 2. <i>Participial phrase, 'with many an inroad gored.'</i>
<i>Predicate,</i>	'swerved.'
<i>Adverbial adjuncts of predicate,</i>	{ 1. <i>Adverb, 'now.'</i>
	{ 2. <i>Noun with attributive adjunct, in the nominative absolute, 'their mightiest quelled.'</i>

14. It is often difficult to decide whether an adverbial adjunct should be taken as modifying the predicate or as modifying some adjective.

Thus the sentence "He is nearly ready" may mean either "He wants but little of being ready" (just as when we say "He nearly fainted," *i.e.* 'was within a little of fainting'), or, "He is in a state which approaches readiness." It matters little which explanation is adopted. In "We were nearly killed," it is obviously best to take 'nearly' as modifying the predicate 'were killed.' In "The work is half finished," the adverb 'half' had better be taken with the adjective 'finished.'

15. "*All but one were killed.*"

Here in O.E. we should have 'ealle bútan ánum, where the words *bútan ánum* form an adverbial (or limiting) adjunct of *ealle*. The modern expression may be dealt with in the same way, as must also such phrases as 'the next but one,' 'the last but two,' etc. But in O.E. and early English, when a *negative assertion* was thus limited, the conjunctive use of *but* supplanted the prepositional use, giving a separate elliptical sentence. Thus: 'There is no wyght that hereth it but we tweye' (Chaucer, *Clerkes Tale*, 476). The construction in full is '*but we two hear it.*' In modern English this has been extended to the use of *but* after *all*. Thus: "The boy stood on the burning deck, whence *all but he* had fled" (*F. Hemans*). Here we must either treat '*but he*' as an anomalous phrase limiting '*all*,' or view the construction as elliptical, '*all but it were he.*' When the limitation affects a word in the objective case, of course the objective case follows '*but*,' as "I saw nobody but him."

16. "*But being charged, we will be still by land*" (*Antony and Cleopatra*, iv. 11, 1).

Here '*but being charged*' is a gerund preceded by the preposition *but*, and means 'leaving out the case of being charged.' The phrase forms an adverbial adjunct to the predicate verb *will be*. The sentence means, "Unless we are attacked, we will make no movement by land."

17. "*Whence, but from the author of all ill, could spring so deep a malice?*"

The last example suggests that if we take '*but*' as a preposition (= *without*, or *leaving out*) we should supply the gerund '*springing*,' '*but springing from*, etc.,' meaning 'without springing from,' 'leaving out the case of springing from, etc.' Similarly, 'Matchless but [being matched] with the Almighty'; 'He never comes but [coming] when he is not wanted,' etc.

We may, however, treat '*but*' as the subordinative conjunction meaning '*unless*,' and supply a verb, making the full construction, '*but [it sprang] from the author of all ill*,' i.e. '*unless it sprang*, etc.'; '*but [he were matched]* with the Almighty'; '*but [he come]* when he is not wanted.'

Similarly, 'he would have died but for me' would be in full, '*but [it had been]* for me.'

18. "*He does everything but attend to his own business.*"

Here the preposition 'but' with the infinitive 'attend' forms a limiting adjunct to 'everything.' Compare 'all but one' (15).

19. "*He does nothing but play all day long.*"

Here also 'but play' may be taken as a limiting adjunct of 'nothing.'

20. "*I have but one friend in the world.*"

In such sentences 'but' is usually treated as an adverb, meaning 'only.' The construction, however, has in fact arisen from the improper omission of a negative. The sentence at full length would be "I have not, but that I have (or but having, *i.e.* leaving out having) one friend. a friend in the world."

21. "*I can but lament the result.*"

Here also a negative has been improperly omitted. Indeed the sense is much the same if we say 'I cannot but lament the result.' The sentence may be explained in two ways, as being the residuum either of 'I cannot [do anything] but lament the result,' or 'I cannot [do anything] but [that I can] lament the result.'

EXERCISES.

Give the complete analysis of the following sentences :

Downward they move, a melancholy band. What arrant nonsense that foolish man talks! Teach erring man to spurn the rage of gain. This entertainment over, I began my letter. My views of the cabinet being and having always been such, I have brighter hopes for England. The beginning is half the business, it being much more difficult to put the pen in motion at first than to continue the progress of it, when once moved. These winding and crooked courses are the goings of the serpent. To speak now of the true temper of empire, it is a thing rare and hard to keep. It is a hard and nice subject for a man to write of himself. Read not to contradict and confute, but to weigh and consider. Here let me, careless and unthoughtful lying, hear the soft winds, above me flying. Thou the faint beams of Reason's scattered light dost like a burning glass unite. Next to Sir Andrew in the club-room sits Captain Sentry, a gentleman of great courage, good

understanding, but invincible modesty. It is worth while to consider the force of dress. Having often received an invitation from my friend Sir Roger de Coverley to pass away a month with him in the country, I last week accompanied him thither. A sermon repeated after this manner, is like the composition of a poet in the mouth of a graceful actor. This extraordinary letter made me very curious to know the character and quality of the writer. What good to his country or himself might not a trader or a merchant have done with such useful qualifications! I was yesterday very much surprised to hear my old friend, in the midst of the service, calling out to one John Matthews, not to disturb the congregation. Upon Hermione's going off with a menace to Pyrrhus, the audience gave a loud clap. It would have gone to your heart to have heard the moans of the dumb creature. You may give the venerable air of antiquity to your piece by darkening it up and down with old English. Attracted by the serenity of the evening, a friend and I lately went to gaze upon the company in one of the public walks near the city. During this reply I had an opportunity of surveying the appearance of our new companion. The country at present, no less than the metropolis, abounding with politicians of every kind, I begin to despair of picking up any entertaining intelligence. Two people playing at chess in a corner of a room would inspire Mrs. Battle with insufferable horror and ennui. Unlike to mankind's mixed characters, a bundle of virtues and vices, not to be unravelled without hazard, the pig is—good throughout. Coming forward and seating himself on the ground in his white dress and tightened turban, the chief of the Indian jugglers begins with tossing up two brass balls. Compared with any speaker or singer, even with Æschylus or Homer, why should Shakespeare not, for veracity and universality, last like them?

CHAPTER XXIII.

ANALYSIS OF COMPLEX SENTENCES.

A Substantive Clause (or Noun Sentence, as it is often called) does the same sort of work in a sentence as a

Noun. An **Adjective** *use* does the same sort of work as an Adjective. An **Adverbial Clause** does the same sort of work as an Adverb.

It follows that every subordinate clause is an integral part of the entire sentence, and has the same relation to some constituent part of the sentence as if it were a noun, an adjective, or an adverb.

In the analysis of a complex sentence this relation must be clearly indicated.

When there are subordinate clauses, the analysis of the entire sentence must first be conducted *as if for each subordinate clause we had some single word*. When the relation of the several clauses to the main sentence and to each other has thus been clearly marked, the subordinate clauses are to be analysed on the same principles as simple sentences. Mere conjunctions do not enter into the grammatical structure of the clauses which they introduce. No combination of words forms a *dependent sentence* without a *finite verb* expressed or understood.

It will greatly conduce to the clearness of the analysis, if subordinate clauses are underlined in different ways, so as to indicate their nature. A thick line may denote a substantive clause, a thin line an adjective clause, and a dotted line an adverbial clause. If a subordinate clause contains others, the line proper to the *containing* clause must first be drawn under the whole, *including what is contained*, and then the contained clause must be further underlined in its own way. Then if a number be placed at the beginning of the line by which a subordinate clause is underscored, and the same number be attached by a bracket to the word to which the clause is related, being placed *before* the word (verb), when the clause is a subject, or *after* in other cases (thus 2. *appears*, or *heard* 3.), the relation of the parts of the sentence will be visible at a glance. Thus:

"I have heard 1.) that my brother has lost at play the money 2.)

(1.)

which was given 3.) to him that he might pay his debts."

(2.)

(3)

This shows at a glance the degree of subordination of the various clauses, and the way in which they are built into the structure of the entire sentence. This method will be adopted in the examples

that follow. Each clause, as it is reached in the analysis, may be denoted for subsequent reference by the number placed before the line under it. This underlining and numbering however is not *essential* to the Analysis.

SENTENCES CONTAINING SUBSTANTIVE CLAUSES.

I. A Substantive Clause as the Subject of a Verb.

"That you have wronged me (I doth appear in this."

(1) _____

Subject (substantive clause), - 'that you have wronged me' (.).

Predicate, - - - - 'doth appear.'

Adverbial adjunct of predicate, - 'in this.'

Analysis of (1).

Subject, - - - - - 'you.'

Predicates, ... 'have wronged.'

Object, - - - - - 'me.'

"It (2 is not true that he said that."

(2) _____

Temporary or provisional subject, 'it.'

Real subj. (substantive clause), - 'that he said that.'

Predicate, made up of - $\left\{ \begin{array}{l} \text{Verb of incomplete predication, 'is.'} \\ \text{Subjective complement, 'true.'} \end{array} \right.$

Adverbial adjunct of predicate,- 'not.'

"(1. *Methinks the lady doth protest too much.*"

(1) _____

Subject, ... { [*that*] 'the lady doth protest too much' (1).

Predicate, - - - - - 'thinks' (i.e. 'appears').

Adverbial adjunct of predicate, - ' [to] me.'

Analysis of (1).

Subject, ... 'lady.'

Attributive adjunct of subject, - 'the.'

Predicate, - - - - 'doth protest.'

Object, ... 'too much.'

"You know I) very well that I never said so."

(1) _____

Analysis of (1).

"He asked 1) me how old I was."

(1) _____

Analysis of (1).

III. A Substantive Clause in Apposition to a Noun.

"Who can want the thought 1) how monstrous it was for

(1) _____

Malcolm and Donalbain to kill their gracious father."

[illegible]

Analysis of (1).

<i>Provisional subject,</i>	-	-	-	-	'it.'
<i>Real subject,</i>	-	-	-	-	'to kill their gracious father.'
<i>Predicate,-</i>	-	-	-	-	{ <i>Verb of incomplete predication,</i> 'was.'
					{ <i>Subjective complement,</i> 'monstrous.'
<i>Adverbial adjuncts,</i>	-	-	-	-	{ 1. (<i>of verb</i>)—'for Malcolm and
					Donalbain.'
					{ 2. (<i>of complement</i>)—'how.'

"The hope 1) that I shall be successful sustains me."

(1)—————

The substantive clause 'that I shall be successful,' may be termed vaguely an *enlargement* of the subject *hope*, or it may be called (more exactly) an *objective adjunct* of the noun.

Such sentences as "There is no proof that he said so," "There was a report that you were dead," should be dealt with in a similar manner.

IV. A Substantive Clause after a Preposition.

"I should have forgiven him, but 2) that he repeated the offence."

(2)—————

Here we have a substantive clause preceded by the preposition *but*, the whole phrase forming an adverbial adjunct of the predicate 'should have forgiven.'

SENTENCES CONTAINING ADJECTIVE CLAUSES.

An **Adjective Clause** is always in the **Attributive Relation** to some noun or pronoun in the sentence of which it forms a part.

"The cohort 1) which had already crossed the river quickly

(1)—————

came to blows with the enemy."

<i>Subject,</i>	-	-	-	-	-	'cohort.'
<i>Attributive adjuncts of subject,</i>					{	1. <i>Article,</i> 'the.'
					{	2. <i>Adjective clause,</i> 'which had already crossed the river' (1).
<i>Predicate,-</i>	-	-	-	-	-	'came.'
<i>Adverbial adjuncts of predicate,</i>					{	1. 'quickly.'
					{	2. 'to blows.'
					{	3. 'with the enemy.'

Analysis of (1).

<i>Subject,</i>	-	-	-	-	-	'which.'
<i>Predicate,</i>	-	-	-	-	-	'had crossed.'
<i>Object,</i>	-	-	-	-	-	'river.'
<i>Attributive adjunct to object,</i>	-	-	-	-	-	'the.'
<i>Adverbial adjunct to predicate,</i>	-	-	-	-	-	'already.'

"Give me that large book 2) that you have in your hand."

(2)-----

Here the adjective clause 'that you have in your hand' is in the attributive relation to the object 'book.' The relative *that* is the object of *have*.

"Give 3) me what you have in your hand."

(3)-----

Here the adjective clause, 'what you have in your hand,' is used substantively, that is, without having its antecedent *that* expressed. In the analysis we may either introduce the word *that*, the object of *give*, and set down the relative adjective clause as an attributive adjunct to it, or we may at once call the adjective clause the object of the verb 'give.'

Care must be taken not to confound adjective clauses like the above with substantive clauses beginning with the interrogative *what*, as "Tell me what he said."

"I return to view where once the cottage stood."

Here 'where once the cottage stood' is an adjective clause qualifying the noun *place* understood, which forms the object of *view*.

"Who is there but admires such deeds?"

The verb *admires* requires a subject. The relative *who* is really understood ('but who admires,' etc.). We thus get an adverbial adjunct to the predicate, the sentence being equivalent to, "Who, if we leave out him who admires such deeds, is there?" *Who admires such deeds* is then an adjective clause used substantively, that is, without an antecedent expressed, and preceded by a preposition. Or we may supply a demonstrative pronoun, 'but *he* admires, etc.,' i.e. 'unless he admires, etc.' Compare, "There's ne'er a villain living in all Denmark but *he's* an arrant knave" (*Shaksp.*).

Many grammarians, however, treat 'but' as a word which *has* absorbed the relative, and so acquired its pronominal functions, and become equivalent to 'who not,' and they would make 'but' itself the subject of the verb '*admires*.' This, however, is putting a

very violent strain upon the force of words. There is no more difficulty in supplying a pronoun after '*but*' than after '*than*' in "He never says more than [what] is necessary."

"*I have not from your eyes that show 4) of love as I was wont to have.*" (4)_____

Subject,	-	-	-	-	-	'I.'
Predicate,	-	-	-	-	-	'have.'
Object,	-	-	-	-	-	'show.'

Attributive adjuncts of object, { 1. 'have.'
2. 'of love.'
3. (Adj. clause) 'As I was wont to have' (4).

Analysis of (4).

Subject,	-	-	-	-	-	'I.'
Predicate,	-	-	-	-	-	{ Verb of incomplete predication, 'was.'
Object,	-	-	-	-	-	{ Subjective complement, 'wont to have.'
						(Quasi-relative pronoun), 'as.'

"*His conduct is not such as I admire.*"

Here *as I admire* must be taken as an adjective clause co-ordinate with *such*, and forming an attributive adjunct to the noun 'conduct' understood, which is the complement of the predicate 'is.' *As* does duty for a relative pronoun, and is the object of *admire*.

SENTENCES CONTAINING ADVERBIAL CLAUSES.

An **Adverbial Clause** is always in the **Adverbial Relation** to a **verb**, **adjective**, or **adverb** in the whole sentence of which it forms a part.

When such a clause begins with a *subordinative conjunction*, the conjunction does not enter into the construction of the clause. When the clause begins with a *connective adverb*, that adverb must have its own relation indicated in the analysis.

"*When, in Salamanca's cave,*
(2).....
Him listed his magic wand to wave,
.....
The bells would ring 2) in Notre Dame."

Subject (with attributive adjunct),	'the bells.'
Predicate,-	- - - - - 'would ring.'

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Adverbial adjuncts of pre-
dicate, - - - { 'fast,' qualified by—1. 'so.'
2. 'that I could not overtake him' (3).

Adverbial adjun. predicate, 1. 'that,' 2. 'not.'

(4)

Here also 'that' is a conjunctive adverb, and the clause 'that I might hear him' is an adverbial clause modifying 'spoke,' while 'that' itself modifies 'might hear.'

(5).....

Object (with adjunct), - - 'the truth.'

Adverbial adjunct of pre- { Adverbial clause of concession, 'what-
dicatc, - - - { ever the consequence may be' (5).

*Analysis of (5).**Subject (with attributive adjunct), 'the consequence.'**Predicate, - - - - - { Verb of incomplete predication, 'may be.'
Subjective complement, 'whatever.'**"He is not so wise as he is witty."**(1) - - - - -**Subject, - - - - - 'he.'**Predicate, - - - - - { Verb of incomplete predication, 'is.'
Subjective complement, 'wise.'**Adverbial adjunct of predicate, - 'not.'**Co-ordinate adverbial adjuncts { 1. 'so.'
of complement, - - - - - { 2. 'as he is witty' (1).**Analysis of (1).**(Adverbial clause qualifying 'wise,' and co-ordinate with 'so.')**Subject, - - - - - 'he.'**Predicate, - - - - - { Verb of incomplete predication, 'is.'
Subjective complement, 'witty.'**Adverbial adjunct of complement, 'as.'***Subordinate Clauses contained within clauses which are themselves subordinate.**

The lines drawn under the clauses show at a glance the containing and contained clauses, and indicate to what class they belong.

*"He inferred 1) from this that the opinion of the judge was 2)**(1) - - - - -**that the prisoner was guilty."**2) - - - - -**Subject, - - - - - 'he.'**Predicate, - - - - - 'inferred.'**Object, - - - - - { Substantive clause, 'That the opinion of the judge
was that the prisoner was guilty' (1).**Adverbial adjunct of predicate, - 'from this.'**Analysis of (1).**Subject, - - - - - 'opinion.'**Attributive adjuncts of subject, - { 1. 'the.'
2. 'of the judge.'**Predicate, - - - - - { Verb of incomplete predication, 'was.'
Complement (Substantive clause), 'that
the prisoner was guilty' (2).*

*Analysis of (2).**Subject (with attributive adjunct), 'the prisoner.'**Predicate, - - - - - { Verb of incomplete predication, 'was.'*
*Complement, 'guilty.'**"Tell 1) me who you think 2) that man is."*

(1) _____

(2) _____

*Subject (understood), - - - 'you.'**Predicate, - - - - - 'tell.'**Object (substantive clause), - - - 'who you think that man is' (1).**Adverbial adjunct of predicate, - 'me.'**Analysis of (1).**Subject, - - - - - 'you.'**Predicate, - - - - - 'think.'**Object (substantive clause), - - - 'who that man is' (2).**Analysis of (2).**Subject with adjunct, - - - 'that man.'**Predicate, - - - - - { Verb of incomplete predication, 'is.'*
*Subjective complement, 'who.'**"If it were 3) done when 'tis done, then it (1 were 2) well it were*

(2) (1) _____

(3)

*done quickly.**Provisional subject, - - - - - 'it.'**Real subject (substantive clause), '[that] it were done quickly' (1).**Predicate, - - - - - 'were.'**Adverbial adjuncts of predicate, { 1. 'well.'*
2. 'then.'
3. (Adverbial clause co-ordinate
with 'then'), 'if it were done
*when 'tis done' (2).**Analysis of (1).**Subject, - - - - - 'it.'**Predicate, - - - - - 'were done' (passive verb).**Adverbial adjunct of predicate, - 'quickly.'*

Analysis of (2).

Subject, - - - - - 'it.'
 Predicate, - { Verb of incomplete predication, 'were.'
 { Complement, 'done' (i.e. *finished and done with*).
 Adverbial adjunct of complement { 'when 'tis done' (3).
 (adverbial clause), - - - - -

Analysis of (3).

Subject, - - - - - 'it.'
 Predicate, - - - - - 'is done' (*simple passive*).
 Adverbial adjunct of predicate, - 'when.'

EXAMPLES OF THE ANALYSIS OF COMPOUND SENTENCES.

Ordinary sentences of this kind require no special discussion. All that has to be done is to analyse each of the co-ordinate clauses separately, omitting the conjunctions by which they are connected, but inserting *not* if the conjunctions are *neither—nor*.

There is, however, one class of co-ordinate clauses which require care, namely those in which the relative pronoun has a *continuative* force. (See p. 118).

*"At last it chanced this proud Sarazin
 To meete me wand'ring; who perforce me led
 With him away but never yet could win."*

This sentence must first be split up into the three co-ordinate sentences.

- (A). "At last it chanced this proud Sarazin to meete me wand'ring."
 (B). "Who perforce me led with him away."
 (C). "[Who] never yet could win [me]."

Analysis of (A).

Provisional subject, - - - - - 'it.'
 Real subject (*infinitive phrase*), - 'to meete me wand'ring.'
 Predicate, - - - - - 'chanced.'
 Indirect object, - - - - - 'this proud Sarazin.'
 Adverbial adjunct of predicate, - 'at last.'

The analysis of (B) and (C) presents no difficulty. They are *principal* clauses co-ordinate with (A); *who* being *continuative* in its force.

Subordinate Compound Clauses.

These present no difficulty when they are expressed at full length. Thus: "He told me that the dyke had burst and that the river was flooding the country." Here we simply have a compound object. In analysis we should put after the predicate :

Object (compound), - - - - - { 1. 'That the dyke had burst.'
2. 'That the river was flooding
the country.'

CONTRACTED SENTENCES.

Before a contracted sentence is analysed, the parts omitted must be expressed at full length.

"*We perceive that these things not only did not happen, but could not have happened.*" In full—

[(A) 'We perceive that these things not only did not happen.'

[(B) 'We perceive that these things could not have happened.'

"*Many instances were related of wise forethought, or firm action, or acute reply on his part, both in the senate and in the forum.*" In full—

[(A) 'Many instances were related of wise forethought on his part in the senate.']

[(B) 'Many instances were related of wise forethought on his part in the forum.']

[(C) 'Many instances were related of firm action on his part in the senate.']

[(D) 'Many instances were related of firm action on his part in the forum.']

[(E) 'Many instances were related of acute reply on his part in the senate.']

[(F) 'Many instances were related of acute reply on his part in the forum.']

"*Every assertion is either true or false, either wholly or in part.*" In full—

[(A) 'Every assertion is true wholly.']

[(B) 'Every assertion is true in part.']

[(C) 'Every assertion is false wholly.']

[(D) 'Every assertion is false in part.']

When co-ordinate sentences or clauses are connected by *neither*, *nor*, the simple negative *not* may be substituted for each conjunction in the analysis, the *conjunctive* portion of the words being omitted.

"*The man who neither reverences nobleness nor loves goodness, is hateful.*" In full—

[(A) 'The man who reverences not nobleness is hateful.']

[(B) 'The man who loves not goodness is hateful.']

Elliptical Sentences.

An elliptical sentence is one in which something is omitted which is essential to the complete construction of the sentence, but which is readily supplied in thought, without being expressed in words.

In elliptical sentences that which is omitted is not common to two or more clauses.

Relative pronouns and relative adverbs are sometimes omitted.

"He left the day *I arrived.*"

In full—"He left the day *that* (or *on which*) *I arrived.*" (In this sentence *the day* is in the adverbial relation to *left*; *that* (or *on which*) is in the adverbial relation to *arrived*; and the dependent clause *that I arrived* is an adjective clause qualifying *day*.)

The commonest (and the most troublesome) elliptical sentences are those which begin with *as* and *than*. In analysing them care must be taken to ascertain *what the predicate really is* in the dependent clause, and what word the adverb *as* qualifies.

"He is as tall as I am." In full—"He is as tall as I am *tall.*"

If we ask what the predicate in the dependent clause is (or what is predicated of *me*), the answer is, '*being tall*'; and, moreover, not *being tall* simply, but *being tall in a certain degree*, which degree is denoted by the relative adverb *as*, which qualifies *tall* (understood) in the adverbial clause, just as the demonstrative adverb *as* qualifies *tall* in the main clause.

The adverbial clause beginning with *as* is always co-ordinate with the preceding demonstrative *as* or *so*, and modifies (adverbially) the same word.

Subject, ... 'He.'

Predicate,- . . . { Verb of incomplete predication, 'is.'
 { Subjective complement, 'tall.'

Co-ordinate adverbial adjuncts (1. 'as,'
of complement of predicate, (2. 'as I am [tall].') (A)

Analysis of (A).

Subject, ... 'I.'

Predicate,- { Verb of incomplete predication, 'am.'
(Complement of predicate, 'tall.'

Adverbial adjunct of complement, 'as.'

We must deal in a similar manner with such sentences as :

(1)

"He has lived as many 2) years as you have lived [many]
(2)

months."

"He does not write so well 3) as you [write well]."
(3)

"I would as soon (4) die as [I would soon] suffer that."
(4)

“He looks 5) as [he would] look 6) if he knew me.”

5) 6)

(7) "I cannot give you so much 7) as five pounds [are much]."

“He cannot [do] so much 8) as [to] read [is much].”
(8)

When **as** answers to **such** in a sentence like "We are *such* stuff *as* dreams are made of," it is not an adverb, but a relative pronoun. But in such a sentence as "I am not *such* a fool as [I should be a fool] to believe that," the clause beginning with 'as' is an adverbial clause modifying *such*. 'Such a fool' = 'so foolish.'

"He is taller 1) than I am." In full—"He is taller than I
(1)
am tall."

Here the adverbial clause modifies the predicate in the main sentence. *Than* originally meant *when*, and the sentence once implied: "He is taller *when* I am tall," i.e. 'when my tallness is taken into account.' But *than* has so completely lost this meaning, that it may now be treated as a mere conjunction, not modifying any word in its own clause, and therefore disregarded when that clause is analysed separately. The clause beginning with *than* is always an adverbial adjunct of the word in the comparative degree in the main clause.

General and Particular or Detailed Analysis.

In the complete analysis of a complex passage it is necessary (1) to set down the component sentences and clauses and show their relation to each other, whether co-ordinate or subordinate, and (2) to separate the component parts of each sentence or clause, and show their relation to each other, as subject, predicate, object, etc.

The first process may be called the **General Analysis** of the passage and the second the **Particular or Detailed Analysis**.

If the *General* analysis only of a passage be required, a simple method is to set down the component sentences and clauses in a tabular form, as shown in the following examples:

(a) It is perseverance that explains how often the position of boys at school is reversed in real life; and it is curious to note how some who were then so clever have since become so commonplace; whilst others, dull boys of whom nothing was expected, have assumed the position of leaders of men.

A. It is perseverance (prin. sent.)

|
that explains (adj. clause)

|
how often the position of boys . . . life (noun cl. obj.)

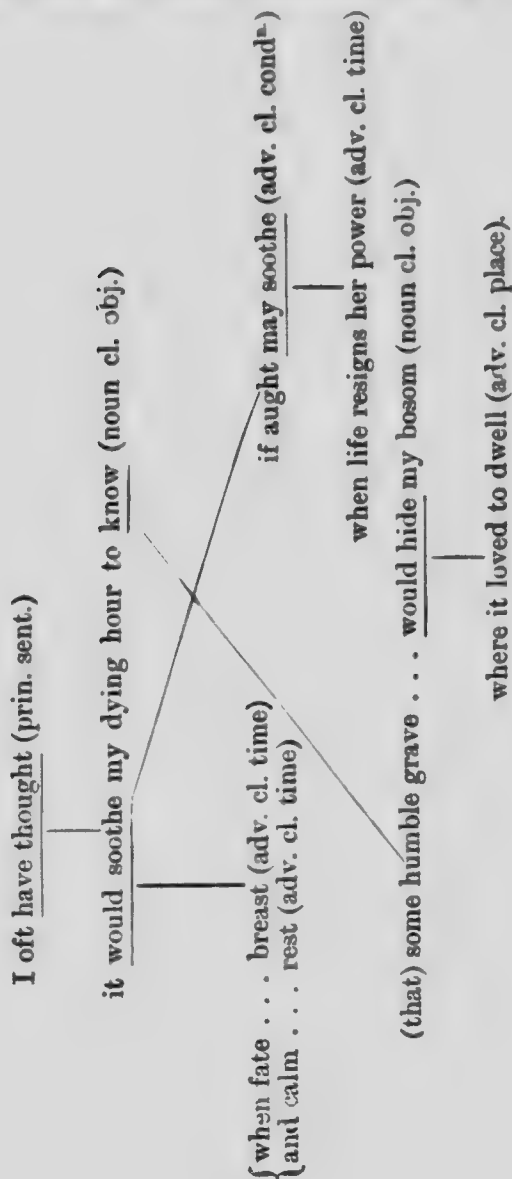
B. and it is curious to note (prin. sent. co-ord. with A.)

|
[how some have since . . . commonplace (noun cl. obj.)

|
who were then so clever (adj. cl.)

[whilst (=and how) others, dull boys, have . . . men (noun
cl. obj.)
of whom nothing was expected (adj. cl.)

- (b) When fate shall chill at length this fever'd breast,
 And calm its cares and passions into rest,
 Oft have I thought 'twould soothe my dying hour,
 If aught may soothe when life resigns her power,
 To know some humble grave, some narrow cell,
 Would hide my bosom where it loved to dwell.



MISCELLANEOUS EXAMPLES FOR ANALYSIS
AND PARSING.

1. Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds.
2. From yonder ivy-mantled tower
The moping owl does to the moon complain
Of such as, wand'ring near her secret bower,
Molest her ancient solitary reign.
3. Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.
4. Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire ;
Hands that the rod of empire might have swayed,
Or waked to extasy the living lyre.
5. There, at the foot of yonder nodding beech,
That wreathes its old fantastic roots so high,
His listless length at noontide would he stretch,
And pore upon the brook that babbles by.
6. In climes beyond the solar road,
Where shaggy forms o'er ice-built mountains roam,
The Muse has broke the twilight gloom
To cheer the shiv'ring native's dull abode.
7. There is a tide in the affairs of men
Which, taken at the flood, leads on to fortune :
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
8. Night, sable goddess, from her ebon throne
In rayless majesty now stretches forth
Her leaden sceptre o'er a prostrate world.
9. If we were base enough to desire it, it is now too late to
retire from the contest (*i.e.* 'for retiring,' etc.).
10. He that is down need fear no fall,
He that is low no pride.

11. Blow, blow, thou winter wind ;
Thou art not so unkind
As man's ingratitude.
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
12. Our sport shall be to take what they mistake.
13. My hour is almost come,
When I to sulphurous and tormenting flames
Must render up myself.
14. But that I am forbid
To tell the secrets of my prison house,
I could a tale unfold whose lightest word
Would harrow up thy soul.
15. We are not weak if we make a proper use of those means
which the God of nature hath placed in our power.
16. Him the Almighty Power
Hurled headlong, flaming, from the ethereal sky
With hideous ruin and combustion down
To bottomless perdition.
17. He that fights and runs away,
May live to fight another day.
18. The evil that men do lives after them.
19. I am content so thou wilt have it so.
20. Now, night descending, the proud scene was o'er.
21. When they do choose
They have the wisdom by their wit to lose.
22. I must freely have the half of anything that this same
paper brings you.
23. When I did first impart my love to you,
I freely told you [that] all the wealth [which] I had
Ran in these veins.
24. I would [that] you had won the fleece that he hath lost.
25. Duller should'st thou be than the fat weed,
That roots itself in ease on Lethe wharf,
Would'st thou not stir in this.

26. Thus do we of wisdom and of reach
With windlasses and with assays of bias
By indirections find directions out.
27. Their perfume lost, take these again.
28. The great man down, you mark his favourite flies ;
The poor advanced makes friends of enemies.
29. How his audit stands, who knows, save Heaven ?
30. Do you not come your tardy son to chide,
That, lapsed in time, and passion, lets go by
The important acting of your dread command ?
31. Lay not that flattering unction to your soul,
That not your trespass, but my madness speaks.
32. That we would do, we should do when we would.
33. Breathes there the man with soul so dead,
Who never to himself hath said,
'This is my own, my native land' ?
34. So may I, blind Fortune leading me,
Miss that which one unworthier may attain.
35. Benighted wanderers the forest o'er
Curse the saved candle and unopening door ;
While the gaunt mastiff, growling at the gate,
Affrights the beggar whom he longs to eat.
36. He that claims either for himself or for another the honours
of perfection, will surely injure the reputation he
designs to assist.
37. Whilst light and colours rise and fly
Lives Newton's deathless memory.
38. How far the substance of my praise doth wrong this
shadow in underprizing it, so far this shadow doth
limp behind the substance.
39. If this will not suffice, it must appear that malice bears
down truth.
40. Repent but you that you shall lose your friend,
And he repents not that he pays your debt.
41. Herein Fortune shows herself more kind than is her
custom.

42. Your wife would give you little thanks for that, if she were by to hear you make the offer.
43. You take my house when you do take the prop
That doth sustain my house ; you take my life
When you do take the means whereby I live.
44. I'll see if I can get my husband's ring, which I did make him swear to keep for ever. (*If = whether.*)
45. You shall perceive them make a mutual stand,
Their savage eyes turned to a modest gaze
By the sweet power of music.
46. As fruits, ungrateful to the planter's care,
On savage stocks inserted, learn to bear,
The surest virtues thus from passions shoot,
Wild nature's vigour working at the root.
47. While from the purpling east departs
The star that led the dawn,
Blithe Flora from her couch upstarts,
For May is on the lawn.
48. When through life unblest we rove,
Losing all that made life dear,
Should some notes we used to love
In days of boyhood meet our ear,
Oh ! how welcome breathes the strain !
Waking thoughts that long have slept,
Kindling former smiles again
In fading eyes that long have wept
49. In my former days of bliss
Her divine skill taught me this,
That from everything I saw
I could some invention draw ;
And raise pleasure to her height
Through the meanest object's sight
50. Go, lovely rose ;
Tell her that wastes her time and me,
That now she knows
When I resemble her to thee
How sweet and fair she seems to be.
51. [He] Who thinks that Fortune cannot change her mind,
Prepares a dreadful jest for all mankind.

52. To friends, to fortune, to mankind a shame,
Think how posterity will treat thy name ;
And buy a rope, that future times may tell
Thou hast at least bestowed one penny well.
53. Shall one whom nature, learning, birth conspired
To form not to admire but be admired,
Sigh, while his Chloe, blind to wit and worth
Weds the rich dulness of some son of earth ?
54. Adieu ! If this advice appear the worst,
E'en take the counsel which I gave you first ;
Or, better precepts if you can impart,
Why do ; I'll follow them with all my heart.
55. You'd think [that] no fools disgraced the former reign,
Did not some grave examples yet remain,
Who scorn [that] a lad should teach his father skill,
And having once been wrong will be so still.
56. Had ancient times conspired to disallow
What then was new, what had been ancient now ?
57. Of little use the man, you may suppose,
Who says in verse what others say in prose.
Yet let me show a poet's of some weight,
And, though no soldier, useful to the State.
58. The zeal of fools offends at any time,
But most of all the zeal of fools in rhyme.
Besides, a fate attends on all I write,
That, when I aim at praise, they say I bite.
59. Then too we hurt ourselves, when to defend
A single verse we quarrel with a friend.
60. I heard a thousand blended notes,
While in a grove I sate reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind.
61. The nightly hunter, lifting a bright eye
Up towards the crescent moon, with grateful heart
Called on the lovely wanderer who bestowed
That timely light to share his joyous sport.

62. But know we not that he who intermits
The appointed task and duties of the day,
Untunes full oft the pleasures of the day,
Checking the finer spirits, that refuse
To flow, when purposes are lightly changed ?
63. Yet I will praise Thee with impassioned voice.
My lips, that may forget Thee in the crowd,
Cannot forget Thee here, where Thou hast built
For Thy own glory in the wilderness.
64. In sooth, with love's familiar privilege
You have decried the wealth that is your own.
Among these rocks and stones methinks I see
More than the heedless impress that belongs
To lonely nature's casual work.
65. Verily, methinks,
Wisdom is oft-times nearer when we stoop
Than when we soar.
66. Were I as old as your mother, in whose longevity I
rejoice, and the more, because I consider it as, in some
sort, a pledge and assurance of yours, and should come
to the possession of land worth planting, I would begin
to-morrow, and even without previously insisting upon
a bond from Providence that I should live five years
longer.
67. O pardon me, my lord ; it oft falls out,
To have what we would have, we speak not what we mean :
I something do excuse the thing I hate,
For his advantage that I dearly love.
68. If you ask me why I have written thus, and to you
especially, to whom there was no need to write thus,
I can only reply, that having a letter to write and no
news to communicate, I picked up the first subject I
found, and pursued it, as far as was convenient for my
purpose.
69. Could great men thunder
As Jove himself does, Jove would ne'er be quiet,
For every pelting, petty officer
Would use his heaven for thunder.

70. A situation like this, in which I am as unknown to the world, as I am ignorant of all that passes in it, in which I have nothing to do but to think, would exactly suit me, were my subjects of meditation as agreeable as my leisure is uninterrupted.

CHAPTER XXIV.

SYNTAX OF THE PARTS OF SPEECH: NOUNS.

INTRODUCTION.

THE word **Syntax** means **arrangement**. The Rules of Syntax are statements of the ways in which the words of a sentence are related to each other.

There are two chief ways in which one word may be related to another: (1) One word may be said to **agree** with another, and (2) one word may be said to **govern** another. These two relations are called:

1. **Concord.**
2. **Government.**

Thus in the sentence: "They that wait upon the Lord shall renew their strength," (1) the relative pronoun *that* is said to **agree** in number and person with its antecedent *they*; (2) the verb *wait* **agrees** in number and person with its subject *that*; (3) the noun *Lord* is **governed** by the preposition *upon*; (4) the verb *shall renew* **agrees** in number and person with its subject *they*; and (5) the noun *strength* is **governed** by the verb *shall renew*.

In Latin, in Greek, and in Old English the relations of words to each other were expressed by means of inflexions. Modern English has lost nearly all its inflexions, and therefore the relation of one word to another is often shown by its *position* in the sentence. Hence the **order** in which words are placed sometimes shows us their relation to each other. In the Latin sentence: *Venator magnum leonem interfecit*, the words may be arranged in any order, because the endings show their relation to each other, but in the English equivalent: *The sportsman killed a big lion*, we know that the word *lion* is

governed by the verb *killed* only because it comes after it. If we were to change the order, we should also change the meaning.

Syntax, then, deals with the **concord, government, and order** of words when arranged in sentences.

SYNTAX OF NOUNS.

1. Nominative Case.

a. Concord and Government. A noun in the *nominative case* may be used :

i. As the subject of a sentence—"Caesar conquered the Gauls."

ii. In apposition to a noun or pronoun in the nominative case—"Caesar, the Roman *Dictator*, was assassinated."

iii. As the complement of an intransitive or passive verb of incomplete predication—"Caesar became *Dictator* of Rome."
"Caesar was made perpetual *Consul*."

iv. As a nominative absolute—"Caesar being murdered, the dictatorship came to an end."

v. As a nominative of address—"Hail, Caesar ! We salute thee."

The Nominative Absolute. In using a participle, care must be taken to see that the participle is either in the *absolute* construction as above or that it is *related* to the chief word in the main sentence.

Thus the statement, "Being a very hot day, I put on my lightest suit," is incorrect, because the phrase, *being a very hot day*, is not an absolute construction, nor is *being* related to *I*. The sentence should be : "*It being a very hot day*, I put on," etc., or, "As it was a very hot day, I put on," etc. In the sentence : "Driving down the Rue de Rivoli, the knife of the anarchist struck the President," it appears as if the *knife* were *driving*. The correct statement is : "The President, driving down the Rue de Rivoli, was struck by the knife of the anarchist."

The participle used in this wrong way, is sometimes called the **unrelated participle**.

The Nominative Absolute is sometimes elliptical (i) by the omission of the participle :

"*All well, I start this day week.*"

"*The ceremony over, the assembly dispersed.*"

(ii) by the omission of the subject. This is allowable only when the subject is indefinite :

"*Taking (=one taking or if one takes) one consideration with another a policeman's lot is not a happy one.*"

Considering (=one considering or if one considers) his wealth, he should have given more.

The words *considering, regarding, including, seeing, touching, provided*, and others, are used so often in this way that they have acquired a **prepositional** or **conjunctive** force, as the following examples will show :

Regarding this matter, I should like a few words with you.

Including the chairman, there were twelve present.

Seeing (that) he has come, we will proceed no further.

Touching this matter, I should like to hear from you again.

Provided (that) the troops arrive in time, all will go well.

b. Order of the Noun in the Nominative Case. The normal order is (i) *subject*, (ii) *verb*, but the **inverted** order, i.e. (i) *verb*, (ii) *subject* (so common in modern German) is used :

(1) In questions :

Can such things be?

In subordinate questions, however, the normal order is usual :

I can't tell you what his motive was.

(2) In imperative sentences with the subject expressed :

Go and do thou likewise.

Vex not thou the poet's mind.

Do you hint it, if you get a chance.

(3) In optative sentences :

Long live the King!

Perish India!

But the order is normal, when there is an object :

God save the King!

(4) In conditional and concessive clauses, without *if* or *though* :

Were Richard mine, his power were mine.
Home is home, be it ever so homely.

(5) In sentences that open with a negative adverbial adjunct or conjunction or with any of the adverbs *hardly*, *little*, *only*, *scarcely*, etc., which imply a negation :

Nowhere have the complaints been louder.
This was his fear, nor was his fear groundless.
Rarely does a man love with his whole soul.
Little did he think what would happen.

(6) In sentences opening with an adverbial adjunct or clause, but containing no object, when the subject is a more weighty word than the predicate :

In my father's house are many mansions.
At last came the Degree Examinations.
As they debated the story, came a loud knock at the door.

(7) With the word *quoth* and often with the verbs *say*, *answer*, etc., after a quotation :

Quoth the raven : 'Nevermore.'
'There was a ship,' quoth he.
'Budge,' says the fiend ; 'Budge not,' says my conscience.

(8) In rhetorical and poetical language :

Silver and gold have I none.
Now fades the glimmering landscape on the sight.
Rose a nurse of ninety years.

2. Possessive Case.

a. Government. A noun in the **possessive case** must be attached to some other noun to which it forms an **attributive adjunct**, and on which it is sometimes said to depend.

The term **possessive** is misleading, for the case called by that name does not always denote **possession**. Thus in the examples : *Tom's bicycle*—*Shakespeare's works*—*Elizabeth's reign*—*a day's journey*, **possession** is denoted only in the first. The term **adjectival** would describe it better, for in each case it has the force of an adjective upon the noun that follows it.

The possessive inflexion may be added not only to a single word but to a phrase, e.g. *The Sultan of Morocco's* motor; *A quarter of an hour's* delay.

The noun is sometimes omitted when it can readily be supplied in thought, as "I bought this at *Whitely's* [shop]," "We start from *St. Enoch's* [station]," "We go to *St. Saviour's* [church]," "Jones is an old friend of my *father's* [friends]."

Substitute for the Possessive Case.

Subjective and Objective Genitive. The inflected possessive is often replaced by the preposition *of* followed by the noun in the objective case. Thus for "Shakespeare's works," "the sun's rays," "a mother's care," we can say "the works of Shakespeare," "the rays of the sun," "the care of a mother."

This form is almost invariably used now for what is called the **Objective Genitive**, in which the genitive denotes the object of the action implied in the noun on which it is dependent, as "the fear of *God*," "the love of *money*," "the murder of *Cæsar*."

An instance of the inflected possessive as objective genitive is: "The *captain's* praise was in everybody's mouth."

On other hand, the inflected possessive may be used as the **Subjective Genitive**; that is, to denote the subject or source of the action implied in the noun on which it is dependent, as "a *mother's* care," "a *father's* love," "the *law's* delay," "the *child's* enjoyment."

The Appositive Genitive. The genitive sometimes takes the place of a noun in apposition. In poetry the possessive genitive is used in this way, as: "*Albion's* isle," "*Arvon's* shore," "*Tempe's* vale"; but in prose the equivalent with *of* is used, as: "The city of *London*," "The continent of *Europe*," "The kingdom of *Bavaria*," "The month of *May*."

There is a limit to this usage, for we cannot now speak of "the river of *Rhine*," though in the Bible we find, "The river of *Kishon* swept them away."

Under the same head may be reckoned such expressions as, "a jewel of a *wife*," "a brute of a *husband*," etc.

b. Order. The possessive case always precedes the noun on which it depends; the equivalent with *of* generally follows, but is sometimes put first in the sentence for the sake of emphasis, as: "Of this assembly Pym was the spokesman."

3. Objective Case.

a. Government. A noun in the *objective case* may be used :

(1) As the **direct object** of a transitive verb, as : "I saw three *ships*."

(2) As the **indirect object** of a transitive verb, as : "Give your brother a *share*."

(3) In **apposition** to a noun or pronoun in the objective case, as : "I met old Tom, the *skipper*."

(4) As the **complement** of a transitive verb of incomplete predication, as : "She called the man a *liar*." "They made him *president*." This is sometimes called the **factitive object**.

(5) In various **adverbial adjuncts** marking time, space or degree, as : "I slept eleven *hours*." "He jumped six *feet*." "This cost six *shillings*."

(6) After **prepositions** and after the adjectives *like*, *worth*, *near*, *opposite*, as : "I came from the *country*." "He is *like* his father."

Objective and Dative. There is no longer a distinct form for the Dative, but the **Indirect object** and the objective after the words *like*, *near*, *opposite*, represent the old Dative. Other survivals of the Dative are (1) the **Dative of Interest**, meaning *for*, as : "Can you change *me* this . . ." "I will cut *him* some sandwiches." "Villain, I say, knock *me* at this gate" (Shakespeare). (2) In the impersonal verb *me-thinks* (= it seems to me).

Retained (or remaining) object after a passive verb (see p. 253). When a transitive verb has two objects, one of these may be retained in the passive voice, the other becoming the subject. Thus :

Active.

Passive.

The guardians allowed him half-a-crown.	(i) He was allowed <i>half-a-crown</i> by etc. (ii) Half-a-crown was allowed <i>him</i> by etc.
The headmaster promised him a prize.	(i) He was promised a <i>prize</i> by etc. (ii) A prize was promised <i>him</i> by etc.

Cognate object. This is an object of kindred (or cognate) meaning used after certain intransitive verbs, as: "I dreamed a *dream*." "I have fought the good *fight*." "Let me die the *death* of the righteous." It may be considered as an **adverbial adjunct**.

b. Order. The object follows the verb except in the following cases:

(1) In exclamatory sentences and in questions, where the object is limited by an interrogative adjective:

What an immense *fortune* he has!

How many *tears* have you cost me!

Which *house* did he sell?

(2) When the object is put first for the sake of emphasis:

Silver and gold have I none.

Me he restored unto mine office, and *him* he hanged.

His *bishopric* let another take.

(3) When the object serves as a link connecting a sentence with a previous sentence or clause:

His prejudices had led him into a great error. That *error* he determined to recant

The object never stands between the subject and the verb except in poetical and biblical language:

God the traitor's *hope* confound!

With all my worldly goods I *thee* endow.

When a verb governs two objects, the indirect object, whether a noun or pronoun, precedes the direct object when the latter is a noun, as: "I bought *him* a bicycle." "I bought my *mother* a present." "He promised *us* a holiday."

When both objects are pronouns their order is determined by euphony, as: "Give it *him*." "Tell *me* this." "Did he show it *you*?"

EXERCISES.

1. Correct the following passages in which participles are wrongly used:

(a) My farm consisted of about twenty acres of excellent land, having given a hundred pounds for my predecessor's good-will. (*Goldsmith*.)

(b) They had now reached the airy dwelling where his namesake resided, and having rung, the door was at length most deliberately opened. (*Ferrier.*)

(c) The higher forms of speech acquire a secondary strength from association. Having, in actual life, habitually heard them in connexion with mental impressions, and having been accustomed to meet with them in the most powerful writing, they come to have in themselves a species of force. (*Spencer.*)

(d) Pausing to look back a moment there were meads under the hill with the shortest and greenest herbage. (*Jeffries.*)

(e) Being obliged to fall backwards you see, it bruises one's head a good deal. (*Dickens.*)

(f) Having got the epitaph copied fair, with an elegant frame, it was placed over the chimney-piece. (*Goldsmith.*)

(g) Having taken this resolution, my next care was to get together the wrecks of my fortune. (*Ib.*)

(h) Having engaged the limner, our next deliberation was to show the superiority of our taste in the attitudes. (*Ib.*)

(j) Upon laying together all particulars and examining the various notes and marks . . . the boy proved to be the son of the merchant. (*Spectator.*)

(k) Having notified to Sir Roger that I should set out for London the next day, his horses were ready at the appointed hour. (*Ib.*)

2. Parse fully the *italicised* words in the following sentences making special note of any syntactical peculiarities:

(a) The man near *me* was asked several *questions* as to what had occurred.

(b) *Dinner* over, I strolled into the garden opposite my *hotel*.

(c) "*Touching* the *resurrection* of the dead I am called in question by you this *day*."

(d) *Sword* in hand he rushed like a *madman* on the crowd.

(e) The committee appointed him their *treasurer* last *week*.

(f) "Heat *me* these irons hot and look *thou* stand within the arras."

(g) "Let me die the *death* of the *righteous*."

- (h) "She passed on, in *naïven* meditation, fancy free."
 (j) He has been appointed a canon of *St. Paul's*.
 (k) "The spicy breezes
 Blow soft on *Ceylon's* Isle."
 (l) "Mountains dark and tall
 Rise like the *Andes* that part *Hispania's* land from Gaul."

CHAPTER XXV.

SYNTAX OF THE PARTS OF SPEECH:
ADJECTIVES AND PRONOUNS.

1. ADJECTIVES.

THE attributive and the predicative use of Adjectives are explained on pp. 88-9.

Adjectives (including participles) sometimes relate to the substantive which is implied in a possessive pronoun, as: "The Lord lighteneth *both their eyes*" (*i.e.* the eyes of *both of them*). "For *all our* sakes," etc.

The Indefinite Article *an* or *a* should be repeated before each of a series of nouns standing for different things, as: "I saw a horse, a cow, and a pig in the stable," unless the things are so closely connected with each other as to form a sort of compound group, as: "He built a coachhouse and stable." "Give me a cup and saucer." "A black and white ball" can only mean 'a ball that is partly black and partly white.' If we mean to speak of *two* balls of different colours, we must say "a black and a white ball."

The singular demonstrative adjectives 'each' and 'every' may be placed once before two or more nouns, as: "Every man, woman, and child was slaughtered." "Each boy and girl received a present."

The definitive adjectives 'the,' 'these,' 'those,' 'my,' 'our,' etc., *need* not be repeated before each of several nouns, though of course they *may* be so repeated. We

commonly say "The King and Queen." "The tables and chairs were in confusion." "He gathered all the apples and pears." "My uncle, aunt, and cousin came yesterday." But the demonstratives must be repeated if a plural noun is accompanied by two or more adjectives marking qualities which do not belong in common to all the things named by the noun. Thus: "The clever and industrious boys," means 'the boys who are both clever and industrious,' but we cannot speak of "the idle and industrious boys," because the two attributes do not co-exist in the same boys; we must say "the idle and the industrious boys."

This principle, however, is often disregarded, as in, "The rich and poor meet together" (*Prov.* xxii. 2); while the article is sometimes repeated when only *one* thing is referred to, provided it is clear that only one thing is meant, as: "He returned a sadder and a wiser man." "You will find this road the shortest and the pleasantest."

a. Concord of Adjectives. In Latin and other inflected languages adjectives agree with their nouns in gender, number and case. But in English adjectives have lost all their inflexions, except *this* and *that*, which have the plural forms *these* and *those*. Hence it is better to speak of an adjective as limiting the noun rather than as agreeing with it.

Collective nouns, though they are often followed by a verb in the plural (e.g. "The crowd were throwing stones") cannot be preceded by *these* and *those*, as is often done in the case of *kind* and *sort*. We must not say "*These kind of books*," or "*Those sort of people*," but "*This kind of books*," "*That sort of people*," or, better still, "*Books of this kind*," "*People of that sort*."

Distributive Adjectives. The distributives *each*, *every*, *either*, *neither* are singular, and must be followed by singular verbs, pronouns, and nouns, as, "Every man thinks that *he* is better than *his neighbour*." "Each boy answered correctly in *his turn*." "Neither answer *is* correct."

b. Government of Adjectives. The adjectives *like*, *near*, *opposite*, *worth*, *worthy*, govern the objective case (of

these *like*, *near* and *opposite* may be called *semi-prepositional*).¹

i. **Like, unlike.**

He is *like* his father.

There is nothing *like* travelling.

To and *unto* are found after *like* in early modern English and in poetry :

For ye are *like unto* whited sepulchres.

How much *unlike* art thou *to* Portia !

Good ye are and bad and *like to* coins.

That *like* is an adjective is evident from its admitting of comparison and of being modified by adverbs of degree :

Fifteen ? you look *liker* twenty.

Earthly power doth then show *likest* God's, etc.

He looked at her with something *very like* adoration.

It resembles a preposition, however, when *to* is absent and it may be placed at the end of the sentence :

What does he look *like* ?

It is partly adverb, partly preposition, partly conjunction in the sentence :

You speak *like* my old master.

That *like* is here adverbial is shown by its admitting of being modified by an adverb of degree, e.g. *so*.

That it is prepositional has been shown by the examples quoted above. That it is conjunctive is seen by comparing the sentence with :

You speak *as* my old master (used to speak).

The use of *like* as a subordinative conjunction, however, is a vulgarism, and is avoided by careful speakers and writers.

ii. **Near, nearer, etc., opposite :** are found with and without *to* :

The ship is *near* the land.

She never felt so *near to* him as at that moment.

Mrs. Gamp took the chair *nearest* the door.

Paul's chair was *next to* Miss Blimber.

The bed stood *opposite* a bow-window.

Opposite to it was a wide space of greenery.

¹ See Poutsma's *Grammar of late Modern English*, p. 137

iii. **Worth, worthy.** *Worthy* is usually followed by *of*, *worth* never.

Life was still better *worth* having than leaving.

These proposals are *worth* consideration.

The Englishman, who thinks that, is not *worthy* the name.

The labourer is *worthy* of his hire.

c. **Order of Adjectives.**¹ The adjective used attributively generally precedes the noun. The opposite method (usual in French), however, is found.

i. In the case of certain technical and stereotyped phrases, as *heir apparent*, *bishop designate*, *Solicitor-General*, *time immemorial*, *sign manual*, *proof positive*, *body politic*, etc.

ii. In poetry and the elevated style :

Captains *courageous* whom death could not daunt.

The hunter mark'd that mountain *high*.

iii. In the case of adjectives used as cognomens to proper names, as *Charles the Simple*, *William the Silent*, etc.

iv. When the adjective is accompanied by a prepositional object or an adverbial adjunct :

I shall now cite a case *illustrative* of this fact.

A mountain *wooded* to the top.

v. When adjective is felt as an undeveloped clause :

Clive was regarded as a man *equal* to any command.

They were busy on matters *social* and *political*.

He went walking almost like one *blindfold*.

It was the faintest blush *imaginable*.

Everything is done but the one thing *necessary*.

The **predicative** adjective follows the verb, but may be placed at the beginning of the sentence in poetical language and also when emphasis is required :

Large was his bounty and his soul sincere.

Great is the Lord.

Wonderful are thy works, etc.

¹ See Poutsma, p. 326....

Cardinal and ordinal numbers and indefinite numerals usually precede the noun. The following examples show some of the variations from the rule :

Soldiers *three*. Myself and children *three*.
 Chapter *fourteen*. Page *three*.
 The boys had *all* done their duty.
 It shocked us *all* very much.
 He proposed we should *all* go home.
 My friends had *both* seen it.
 We were very merry *both*.
 Edward the *seventh*. William the *second*.

Observations and Warnings.

(1) *Comparative and superlative forms.* The superlative must not be used unless more than two things are compared :

John is the *better* of the two brothers.
 Of these two pictures I prefer the *bigger*.

Avoid the confusion illustrated in the following sentences :

- (a) Shakespeare is greater than any dramatist.
- (b) He is the most admired of all the other dramatists.

In (a) the phrase *any dramatist* includes Shakespeare, who is thus said to be greater than himself. In (b) the phrase *all the other dramatists* excludes him. Correct as follows :

- (a) Shakespeare is greater than any other dramatist.
- (b) He is the most admired of all dramatists.

(2) *Phrases like "the three first verses," etc.* We are told that this is incorrect, because there is only one first verse. On this principle it is equally wrong to talk of "The first hours of infancy," or "The last days of Pompeii," for there is only *one* first hour, and *one* last day. Surely if there are several last days, their number may be specified. It would be the height of pedantry to alter "His two eldest sons went to sea" into "His eldest two sons went to sea"; yet strictly there can be only one eldest son. German writers see nothing wrong in such phrases as "die drei ersten," "die zwei letzten," etc. All these superlatives admit of a little laxity in their application, just as *chief* and *extreme* admit of the superlatives *chiefest* and *extremest*. "The three first verses" simply means "The three verses before which there is no other." Those who tell us to write "The first three verses," and so on, must do so on the hypothesis that the whole number of verses is divided into *sets of three*, of which *sets* the first is taken. But what if the chapter only contains five altogether ?

2. PRONOUNS.

a. Concord and Government of Pronouns. Pronouns must agree in Gender, Number, and Person with the nouns for which they stand. Their case is determined by the construction of the clause in which they occur. Thus: "I do not like John (*obj.*); he (*nom.*) is an idle boy." "I know the man (*obj.*) whose (*poss.*) portrait hangs there," etc. Even if the pronouns happen to *coincide* in case with the nouns to which they relate, this is not *grammatical agreement*, it is a mere accident.

The antecedent of the Relative Pronoun is sometimes disguised in the form of a Possessive Pronoun, as "Whose is the crime, the scandal too be theirs."

The relative pronoun is frequently omitted when, if expressed, it would be in the objective case; but it is rarely omitted when, if expressed, it would be in the nominative case. In the older writers, however, we find such expressions as: "I have a mind presages me such thrift." "They are envious term thee parasite." The continuative relative can never be omitted.

When a relative refers to a noun which is in the predicative relation to a personal pronoun, the relative is sometimes made to agree in person with that pronoun, rather than with its actual antecedent. Thus: "I am . . . a plain blunt man, that *love my* friend" (Sh. *J.C.* iii. 2); "Thou art the God that *doest* wonders" (*Ps.* lxxvii. 14).

Also when a relative clause explains the anticipatory subject 'it,' to which a personal pronoun is joined predicatively, the relative commonly agrees with the personal pronoun and not with its antecedent *it*. Thus we say, "It is I who *am* in fault" though the sentence really means "*It* (the person) who is in fault, is I." This is a case of what is called *attraction*. Contrariwise the predicative pronoun is sometimes *attracted* into the case of the relative. It is usual to say "It is *I* who did it," but "It is *me* whom he *fears*."

The pronoun *he, she, it*, ought to agree in gender and number with the noun to which it refers. But it often happens that it has to be used with reference to the individuals of a class that may consist of both sexes, distributed by means of the singular indefinite pronouns 'each' and 'every,'

or to either of two singular nouns differing in gender, and connected by the alternative pronouns 'either—or,' 'neither—nor.' The difficulty that thus arises is sometimes evaded by using the plural, as: "Let each esteem other better than themselves"; "If an ox gore a man or a woman so that *they* die" (*Exod.* xxi. 28); "Not on outward charms alone should man or woman build *their* pretensions to please" (*Opie*). Some insist that in such cases alternative pronouns should be used, "so that *he or she* die," "*his or her* pretensions," etc. But on the whole, the plural seems preferable, although, of course, it involves a breach of a rule. Such a sentence as "Each man, woman, and child received his, her, and its share," is intolerably awkward. But the plural should be restricted to cases in which there is a patent discrepancy.

Special uses of "it."

i. As anticipatory subject:

It would be ungrateful not to drink his health.

It only remains to say that everyone, who was anyone, was there.

ii. As recapitulatory subject (rare):

That I have ta'en away this old man's daughter, *it* is most true.

iii. As sham subject (with impersonal verbs):

I wake when *it* blows.

It was three o'clock when he returned.

How fares *it* with thee?

iv. As anticipatory object:

She gave *it* to be understood that her affections were engaged.

He made *it* clear why he had abstained from voting.

v. As recapitulatory object (rare):

Whatever he wrote, he did *it* better than any other man could.

vi. As sham object:

They will catch *it* hot.

We can walk *it* perfectly well.

- vii. As sham prepositional object :
They were sadly put to *it* for food.
- viii. As anticipatory prepositional object :
See to *it* that I have not to complain of you again.
I'll answer for *it*, the next batch shall be as good.
- ix. As indefinite pronoun in adverbial adjuncts :
There was nothing for *it* but to submit.

b. Order of Pronouns. When pronouns, or pronouns and nouns, of different persons are coupled together, their relative position varies according to the number. In the singular the Second Person comes before the First or Third (*You and I*; *You and he*, or *You and John*), but the third comes before the First (*He and I*). In the plural *we* has the first place, *you* the second, and *they* the third. If the pronoun has to represent words of different persons, the Second Person takes precedence of the Third, and the First of either the Second or the Third, as, "You and he must do *your* work"; "John and I lost *our* way."

c. Anomalous Constructions. A Personal Pronoun used as the complement of a verb of incomplete predication is sometimes put in the objective case instead of the nominative in colloquial language, as, "That's *him*"; "Who is there? *Me*, sir."

Expressions like these are probably formed on the analogy of the French "*c'est moi*," etc., which ousted the old construction (still found in Chaucer) "*It am I*." The change was perhaps facilitated by the fact that objective forms like *himself* could be used in apposition to nominatives, as "*he himself* said so." In dignified language the nominative is preferable, as "*It is I*, be not afraid" (*Mark* vi. 50); "*Lord, is it I?*" (*Matt.* xxvi. 22).

No satisfactory explanation can be given of the use of the relative *whom* after *than* in cases where we should expect the nominative. Even the demonstrative is sometimes similarly put in the objective case (e.g. "A stone is heavy, and the sand weighty; but a fool's wrath is heavier than *them* both"), but this should be avoided.

The objective case is used in exclamations, as, "Ah me!" "Oh me unhappy!"

In such phrases "a book of mine" we probably have merely a repetition of the idea of possession. We may say, "That invention of yours is a useful one" to a man who had never made more than one.

Pronouns often represent not some particular noun, but the *general fact* implied in a preceding sentence, as: "When ye come together *this* (i.e. *your coming together*) is not to eat the Lord's Supper"; "I did my best, but *it* (i.e. *my doing my best*) was of no use"; "He gained a prize, *which* (i.e. *his gaining a prize*) greatly pleased his friends."

EXERCISES.

1. Form sentences or phrases in which the following adjectives are placed *after* the nouns which they qualify:

additional, divine, elect, everlasting, female, last, martial, presumptive, previous, proper, royal, spiritual, total, sinister.

2. Parse fully the *italicised* adjectives and pronouns in the following passages. Be careful to point out anything unusual or irregular in their syntax:

"If you had known . . . her worthiness *that* gave the ring."

"See how this river comes *me* cranking in."

"Lady, you are the cruellest *she* alive."

"We speak *that* we do know."

"Woe is *me*! for I am undone."

"*Few* and *short* were the prayers we said."

"How *small*, of *all that* human hearts endure,
That part *that* laws or kings can cause or cure."

All well, I shall see you to-morrow.

"Gentle master *mine*, I am in all affected as *yourself*."

Think how wretched it has *all* been.

"O dear happy, *never-to-be-forgotten* Christmas!"

"Run, run, Orlando, carve on every tree
The fair, the chaste and unexpressive *she*."

"He does not believe *any* the most comic genius can censure him for talking upon such a subject."

3. Correct or justify the following sentences, giving reasons :

Every man and boy showed their joy by clapping their hands.

Let each esteem other better than themselves.

He was one of the wisest men that has ever lived.

He is not one of those who interferes in matters that do not concern him.

I do not like those kind of things.

This is the greatest error of all the rest.

"'Twas Love's mistake, who fancied what it feared."

Who do you think I met this morning?

Whom do you think called on me yesterday?

He is a man whom I think deserves encouragement.

Those kind of people are my abhorrence.

He wore a large and a very shabby hat.

Can you see a red and white flag? I can see neither.

A hot and cold spring were found near each other.

The love of drink is of all other follies the most pernicious.

My friend, him whom I had treated like a brother, has turned against me.

This injury has been done me by my friend, he whom I treated like a brother.

"O Thou my voice inspire,
Who touched Isaiah's hallowed lips with fire."

"For ever in this humble cell
Let thee and I, my fair one, dwell."

"Severe the doom that length of days impose."

"Thou, who never yet of human wrong
Left the unbalanced scale, great Nemesis!"

4. Distinguish the uses of the pronoun *it* in the following passages :

Ill fares *it* now with our youngsters.

It is of no use your saying so.

It is ten hours since I had anything to eat.

What he suffered *it* is impossible to guess.

"*It* recka me not if men my garments wear."

It turned out to be quite a mistake.

She kneeled down by the chair and made *it* up with me.

He gave *it* to be understood that he would meet the account.

He made *it* clear why he had not written.

See to *it* that I have not to complain about this again.

There was nothing for *it* but to give way gracefully.

CHAPTER XXVI.

SYNTAX OF THE PARTS OF SPEECH: VERBS.

a. Concord of Verbs. The general rule respecting the concord of verbs is, that a verb agrees with its subject in number and person. See p. 259.

Words that are plural in form (as *mathematics*, *politics*) are sometimes treated as singular in construction, and some singular nouns have been mistaken for plurals. A plural used as the title of a book, etc., must be treated as a singular, as, "Johnson's *Lives of the Poets* is a work of great interest"; and generally when a plural denotes a whole of some kind, the verb may be singular, as, "Forty yards is a good distance." "Two-thirds of this is mine by right." "Twice two is four." For the usage when the subject is a collective noun, see p. 259, and for the case of a compound subject, or of a noun in the singular to which other nouns are joined by means of *with*, p. 259.

When subjects differing in number, or person, or both, are connected by *and*, the verb must always be in the plural; as, "I and he are of the same age"; "You and I shall be too late." In the first person, if one of the subjects is of that person; as, "I and he are of the same age"; "You and I shall be too late." In the second person if one of the subjects is of that person, and none of the first, as, "I and he are of the same age"; "You and I shall be too late."

Subjects connected by *either—or* and *neither—nor* imply an alternative. Hence a plural verb cannot be attached to two

such subjects, if they are in the singular. The sentence is in fact contracted, as, "Either John [is mistaken] or Thomas is mistaken"; "Neither John [is mistaken] nor Thomas is mistaken."

This sort of contraction should be avoided if the subjects differ in number or person. Some writers tell us in such cases to make the verb agree with the nearest subject. This is just endurable if the difference is one of number only, and the plural subject comes next the verb, as, "Neither the emperor nor his generals were convinced." But such sentences as "Either he or I am to blame," "Neither we nor John is rich" are abominable. It is better to say "Either he is to blame or I am": "We are not rich, nor John either." A singular verb must be used after each, every, either, neither, as, "Every method *has* been tried." "Neither of them was in fault."

b. Government. The various kinds of objects governed by verbs are dealt with in Chapter XIV.

c. Order of Verbs. For the inversion of the normal order of subject and predicate, see under Chapter XXIV.

The Moods. Rules for the use of the **Indicative** and **Imperative** Moods are superfluous.

The rules for the use of the **Subjunctive** Mood in hypothetical and concessive clauses are given on pp. 281-3.

The **Subjunctive** is the proper Mood to use after *that* and *lest* in clauses denoting purpose.

The present tense of the subjunctive is used to express a wish, as: "God *bless* you." "God *be* praised." "*May* every blessing *attend* you," etc.

The subjunctive mood was employed more commonly by the older writers than is the case now. It was used, for example, in dependent questions (as, "I adjure Thee that Thou tell us whether thou *be* the Christ"); also after *till* and *before*.

The uses of the **Infinitive** Mood are explained in Chapter XII.

Sequence of Tenses. The tense of the verb in an accessory or dependent clause commonly depends upon that of the verb in the principal clause. A present or future in the principal clause requires a present or future indicative, or a present subjunctive, in the dependent

clause. A past tense in the main clause requires a past tense in the dependent clause: *e.g.* "He does this that he may please me"; "He will do this that he may please me"; "He has done this that he *may* please me"; "He did this that he might please me"; "He says that he is better"; "He said that he was better," etc. But if the dependent clause states a *universal truth*, it is better to keep the present tense. Thus: "He allowed that all men *are* liable to error"; "He denied that God *exists*."

Some verbs (as *ought*, *must*, *need*) cannot express past or perfect tense. When past time is referred to, it has to be expressed by putting the dependent infinitive into the perfect, as: "You ought *to have gone* there yesterday" (= it was your duty to go there yesterday). "He must *have been* out of his senses when he did that," etc. Even when the principal verb can be put into a past tense, a perfect infinite is often used, especially to show that the event is no longer possible, as: "I hoped *to have been* present." "She was *to have been* married next week."

English admits of a good deal of freedom in the use of tenses. Thus the same sequence of events may be found expressed in all the following ways:

"Before the cock crow twice, thou deniest me thrice" (O.E.).

"Before the cock crow twice, thou shalt deny me thrice."

"Before the cock has crowed twice, thou shalt deny me thrice."

"Before the cock shall crow twice, thou shalt deny me thrice."

"Before the cock has crowed twice, thou shalt have denied me thrice."

"Before the cock shall have crowed twice, thou shalt have denied me thrice."

Participle and Gerund. A genitive or possessive pronoun and gerund often varies with an objective and present participle:¹

I heard of *his running* away.

I heard of *him running* away.

You must excuse the *boy's saying* so.

You must excuse the *boy saying* so.

¹ See Poutsma, Chapter XIX.

An objective and present participle is unavoidable when the word preceding the verbal is a pronoun that has no genitive :

You will oblige me by *all leaving* the room.

I have my doubts as to *this being* true.

You seem to understand by *each* at once her choppy fingers *laying*, etc.

An objective and present participle is almost regularly used when the word preceding the verbal is a noun of which the genitive is seldom used :

The jealousy of his contemporaries prevented *justice being done* to him during his lifetime.

I am afraid of *mischiefs resulting* from this.

On some *brandy being administered* to him he revived.

There was no record of any *payment having been made*.

But there are instances of genitive of name of inanimate things and gerund :

What harm in a *thing's being false* ?

The news of the *Reform Bill's being thrown out*.

Fires caused by the *lamp's overturning*.

An objective and present participle is preferred to a genitive and gerund, when the word preceding the verbal is a noun or a pronoun of which the genitive is unusual, i.e. the name of an animal, or an indefinite pronoun :

He was surprised at *anybody speaking* to him.

There is the probability of a *snake dropping* upon your head.

[It is a thousand to one against *anybody's finding* it out.]

Usage is about equally divided between a genitive and gerund, and an objective and present participle, when the word preceding the verbal is the name of a person :

They insisted on little *Billee's walking* between them.

Never had she entertained a hope of *Whickham's meaning* to marry her.

I don't approve of young *men getting* engaged till, et

A possessive pronoun and gerund is preferred to the objective of a personal pronoun and present participle, the latter usage being regarded as colloquial :

You must excuse *my not being convinced* by assurances only.

Mrs. Sedley had forgiven *his breaking* the punch-bowl.

Excuse *me putting* in a word or two. (Colloq.)

Pardon *me saying* it. (Colloq.)

But the second construction is unavoidable when the pronoun is followed by a noun in apposition :

Talk of *us girls being* vain, what are we to you?

Sometimes the two constructions convey different meanings :

Paul was alarmed at Mr. Feeder's *yawning* (i.e. at the way in which Mr. F. yawned).

Paul was alarmed at Mr. Feeder *yawning* (i.e. at the fact that Mr. F. yawned).

SUMMARY OF THE USES OF THE INFINITIVE.

The **Infinitive Mood** presents itself in the forms :

A. As the **Pure or Simple Infinitive** without 'to.'

B. As the **Gerundial Infinitive**, with 'to' before it.

C. As the **Strengthened Gerundial Infinitive**, preceded by 'for to.' This form is now obsolete, except as an indirect predicate in a somewhat modified form.

A. The **Pure Infinitive** is used :

1. As the **Subject** of a sentence, usually preceded by the temporary subject 'it'; as "Will it please you *hear* me"? (Shaksp. *Ant. and Cl.*); "Him booteth not *resist*" (Spenser); "It were best not *know* myself" (Shaksp.). This use of it is no longer customary.

2. As the **Object** of various verbs of incomplete predication as *do, shall, will, may, must, can, dare, need, ought* (in the older writers). It was formerly used after verbs denoting thinking of some kind, as "He wende *have crope* (=he thought to have crept) by his felaw" (Chaucer).

3. As the **Object** of the verb *have* when that verb is one of incomplete predication with the complement *lief, rather, better, best, etc.*, as "You had better go *home*"; "I had rather *die* than *suffer* such disgrace."

4. As an **Indirect Predicate**, attached to a substantive, and forming with it a phrase which may be the object of a verb, as "I saw him *fall*"; "He made the bear *dance*."

5. After the preposition 'but,' as "I cannot but *admire* his courage."

6. In the older writers it often forms an adverbial adjunct, as "I will go *seek* the king"; "Help me *curse* this bottle-spider."

B. The Gerundial or Prepositional Infinitive is used :

1. As the **Subject** of a sentence, as "*To err is human to forgive divine.*"

2. As the **Complement** of a verb of Incomplete Predication, as "*To be good is to be happy*"; "*He seems to be in trouble.*"

3. As the **Object** of a verb, as "*He professed to know all about it*"; "*I want to speak to you*"; "*I have to leave directly.*" This is especially common when the object at the same time marks the *purpose* of the action, as "*He sought to slay him*"; "*I purposed to write to you.*"

4. As an **Indirect Predicate**, attached to a substantive, and forming with it a phrase which may be the Subject or Object of a verb, or come after a preposition, as "*He commanded the bridge to be lowered.*"

5. As an **Adverbial Adjunct** of another verb, or of an adjective, as "*I went to see him*"; "*You are to go home*"; "*That is to say*"; "*Help me to finish my task*"; "*He left the poor man to bleed to death*"; "*It came to pass*"; "*I am ready to faint*"; "*Swift to pursue*"; "*Likely to be successful*"; "*I am happy to hear it*"; "*He was the first to arrive.*"

6. As an **Attributive Adjunct** of a substantive, as "*A house to let*"; "*He came on purpose to fetch me (i.e. on or with the purpose of fetching me).*"

7. After a preposition : "*He is about to speak*"; "*There is nothing left but to submit.*"

C. The **Infinitive with 'for to'** commonly expressed purpose, as "*Came to Joseph for to buy corn*" (*Gen. xli. 57*). It was also used as the Subject or Object of another verb, as "*Unto a poure ordre for to give is signe,*" etc. (*Chaucer*) : "*Ye leve logik, and lerneth for to lorne*" (*Piers. Pl. 14424*). This infinitive is still used as an indirect predicate in a somewhat modified form, as "*It is a rare thing for a man to be perfectly content.*"

The Split Infinitive. This is the name given to the Infinitive that is separated from *to*. This construction, to quote the authors of "*The King's English*," "has taken such hold upon the consciences of journalists that, instead of warning the novice against splitting his infinitives, we must warn him against the curious superstition that the splitting or not splitting makes the difference between a good and a bad writer."

Instances of the split infinitive are to be found in the classics of the eighteenth and nineteenth centuries.

To *just* waft them over. (*Defoe.*)

To *effectually* stifle. (*Burke.*)

To *even* bear with. (*Burney.*)

Milton was too busy to *much* miss his wife. (*Johnson.*)

To *entirely* subside. (*Coleridge.*)

To *not infrequently* make excursions. (*Wordsworth.*)

In order to *fully* appreciate. (*Macaulay.*)

To *actually* mention. (*M. Arnold.*)

To *clearly* understand. (*Ruskin.*)

Numerous instances of its use might be cited from the popular novelists of the present day and from the newspapers.

Poutsma (*Gram. of late Modern English*, § 75) points out that the split infinitive is often justified on the ground that the putting of the adverb in any other place is objectionable for one reason or another. Thus in "An incident had happened early in the opening of the year, which had served to *greatly* strengthen their friendship," there does not seem to be a more suitable place for *greatly* than between *to* and *strengthen*. This will become clear when the sentence is rewritten with *greatly* in the alternative positions.

(a) If *greatly* is put between *and* and *to* it might be mistaken for a modifier of *served*.

(b) If it is put between *strengthen* and *friendship* it separates the verb from its object.

(c) If it is removed to the end of the sentence it is made too emphatic.

A full discussion of the question may be found in *Englische Studien*, vol. xxxvii., p. 386 ff.

As there do not seem to be any sufficiently strong arguments for condemning the split infinitive on grammatical grounds (cf. the French *de ne pas aller*, etc.), the verdict must be relegated to the tribunal of "good taste."

The Gerund and the Verbal Noun in -ing. The differences between the gerund and the verbal noun are thus summed up by Krüger in his *Schulgrammatik*, § 533.

A. Distinguishing Marks of the Gerund.

(i) It is not preceded by the article or demonstrative adjective.

- (ii) It may be modified by an adverb :

The dog attracted my attention by *barking loudly*.
Writing quickly tires my hand.

- (iii) It may be followed by an object without a preposition :

We frightened the wolves by *firing our guns*.
 That is *putting the cart* before the horse.

- (iv) It cannot be used in the plural.

- (v) It can form compounds :

Swimming-bath, *fishing-rod*, etc

B. Distinguishing Marks of the Verbal Noun.

- (i) It may be preceded by the definite or indefinite article :

The crying of children waked me.
A barking of dogs was heard.

- (ii) It may be preceded by a demonstrative or a numeral adjective :

This limping was the result of rheumatism.
 There is only *one rendering* of this passage.

- (iii) It may be qualified by an adjective :

Quick travelling is generally expensive.
A loud barking was heard.

- (iv) It cannot be followed by a direct object, but requires the preposition *of* :

The *firing of guns* was heard.

- (v) It may be used in the plural :

There are two *renderings* of this passage.
 I was disturbed by the *snortings* of horses.

Obs. Both gerund and verbal noun may be preceded by a possessive adjective or a noun in the possessive case :

Ger. { His having six children
 { My friend's having six children } made him economical.

Verb N. { His loud singing
 { My friend's loud singing } disturbed us.

EXERCISES.

1. Correct or justify the following sentences, giving reasons :

Our own conscience and not other men's opinions, constitute our responsibility.

"How pale each worshipful and reverend guest
Rise from a clergy or a city feast."

Good order and not mean savings produce great profit.

Johnson's *Lives of the Poets* are reprinting.

"Nor want nor cold his course delay."

Homer as well as Virgil were studied on the banks of the Rhine.

Nothing but grave and serious studies delight him.

The fleet are under orders to sail.

"Nor eye nor listening ear an object find."

"I whom nor avarice nor pleasure move."

His father's and his brother's lives have been spared.

He was angry at me asking him the question.

What is the use of you talking like that?

A nation has no right to violate the treaties they have made.

A man may see a metaphor or an allegory in a picture, as well as read them in a book.

He did no more than it was his duty to have done.

The fact of you having said so is enough for me.

You have weakened instead of strengthened your case.

I think I will be gone by the time you come.

I expected to have been at home when you called.

"Doth he not leave the ninety and nine and goeth into the wilderness and seeketh that which is gone astray?"

The centres of each compartment are ornamented with a star.

More than one emperor prided himself upon his skill as a swordsman.

"The long file
Of her dead Doges are declined to dust."

2. Parse the infinitive and participial forms that are *italicised* in the following sentences :

"Your *making* public the late trouble I gave you, you will find *to have been* the occasion of this."

"These *winding* and crooked courses are the *goings* of the serpent."

"Wise men have enough *to do* with things present and *to come*."

"*To speak* now of the true temper of empire, it is a thing rare and hard *to keep*."

"This kind of danger *is to be feared* chiefly when the wives have plots for the *raising* of their own children."

"*Trainings* of men and *arming* them in several places are things of defence and no danger."

"It is a strange thing *to behold* what gross errors many do commit for want of a friend *to tell* them of them."

"*To be* properly *enjoyed* a *walking-tour* should be gone upon alone."

"You may remember how Burns, *numbering* past pleasures, dwells upon the hours when he has been happy *thinking* "

"*Meeting* with their approbation I began to feel the *workings* of ambition."

"*To prevent* the ladies *leaving* us I generally ordered the tables *to be removed*."

"In case of anything *turning* up I should be extremely happy if it should be in my power *to improve* your prospects."

3. Point out anything that is irregular in the following passages from Shakespeare :

"The very thought of my revenges that way
Recoil upon myself."

"The posture of your blows are yet unknown."

"Beaten for loyalty
Excited me to treason."

"You hear the learn'd Bellario what he writes."

"Rather proclaim it, Westmoreland, through our host
That he which hath no stomach to this fight
Let him depart."

- "That thing you speak of I took it for a man."
 "Wilt thou hear me how I did proceed?"
 "Young Ferdinand whom they suppose is drown'd."
 "Poor fellow, never joyed since the price of oats rose."

CHAPTER XXVII.

SYNTAX OF THE PARTS OF SPEECH: ADVERBS, PREPOSITIONS, AND CONJUNCTIONS.

1. ADVERBS.

Position of Adverbs.

IN considering the position of adverbs, we must first distinguish between those adverbs which modify a particular element of the sentence and those which modify the sentence as a whole, *i.e.* between **word-modifiers** and **sentence-modifiers**.

a. Place of **adverbial word-modifiers**.

(i) Adverbs of *degree* nearly always precede the word they modify :

- He is *fully* master of his subject.
 He was *almost* always there.
 She trembled and *almost* fell.
 I *quite* agree with you.

An exception is the adverb *enough* :

- The letter is long *enough*.
 It was a bright *enough* little place.

The adverbs *much*, *greatly*, *highly*, etc., usually follow the verb :

- I should like *very much* to know him.
 He rejoiced *greatly* in the prospect.

Scarcely and *hardly* take front-position usually when an adverbial clause follows :

- Scarcely* did he see me, when he made off.

So is regularly placed after a simple intransitive verb :

I had no idea these fire-arms kicked *so*.

Never did I see boys cry *so*.

(ii) Adverbial adjuncts of *quality* generally follow the element they modify :

He slept *placidly* through that half-hour.

They were dressed *after the latest fashion*.

They never separate the direct object from the verb :

He treated them *handsomely*.

He performed his task *conscientiously*.

They have front-position, when they express what is first thought of by the speaker :

Most humbly do I take my leave.

Suddenly a new and unexpected danger had arisen.

b. Place of **adverbial sentence-modifiers**.

The following examples will show the variety of the positions assumed by the *sentence-modifiers* :

Certainly the contrast between the cousins was most conspicuous.

Apparently he was not disappointed.

He *naturally* took a more lively view of the present.

She faced the storm she had *unknowingly* raised.

Conductor, will you *kindly* take my fare?

It was not that he broke his promise *wittingly*.

Meaning affected by position of adverb.

A common instance is the adverb *only* :

Only Smith (= no one but Smith) passed in English.

Smith *only* passed (= he passed, but did not get distinction) in English.

Smith passed *only* in English *or* in English *only* (= he passed in English but not in other subjects).

Compare the following instances of the use of *again* :

She *again* referred gratefully to our kindness.

What *again* is the legal effect of the words?

Bring me word *again*.

She gallops and gallops, till the horse reeks *again*.

What is it they're called *again*? (colloq.)

Caution. The adverbs *ever*, *never* are often misplaced, especially in sentences introduced by the word *remember* :

I never remember to have felt (= I do not remember to have ever felt) an event more deeply than his death.

2. PREPOSITIONS.

Position of Prepositions. The place of prepositions is, as a rule, immediately before the words they govern, but we find it frequently shifted to the back of the sentence, when it belongs to a front-position word. This is especially the case with interrogative words and with relative pronouns :

What did you stand laughing there *for*?

He was a man that it was easy to tell a thing like that *to*.

You're the man I wanted to have some talk *with*.

This shifting is less frequent with other words :

The theatre they cared nothing *about*.

Many a family party have I listened *to*.

In the higher literary style prepositions are mostly kept before relative pronouns.

Superfluous Prepositions. In the following instances the italicised preposition is superfluous. It is accounted for by the fact that the first preposition is at some distance from the verb with which it is connected :

"And generally in all shapes, that man goes up and down in, this spirit walks *in*." (*Shaks.*)

"But on us both did haggish age steal *on*." (*Shaks.*)

Idiomatic use of Prepositions. Certain prepositions are appropriately used after certain nouns, verbs, and adjectives. Thus we say *different from* (*different to* is a very common error), *agreeable to*, *confide in*, *an exception to*, *worthy of*, *thirst for*, *averse from* (this is the correct expression, seeing that *averse* means *turned away*; but *averse to* is commonly used), *analogy to*, *prefer . . . to* (*prefer . . . than* is a common mistake).

3. CONJUNCTIONS.

Idiomatic uses of 'and.'¹

i. Certain adjectives, especially *nice*, may be found joined by *and* to other adjectives, to which they stand related as adverbs:

Another cup of tea? This one will be *nice and strong*.

That will make you *nice and warm*.

You're *rare and busy* now—eh, Adam?

You're *fine and strong*, aren't you?

ii. Sometimes *and* is used before a verb which is logically in the function of an object to the preceding verb. The verbs *try* and *mind* are most often used in this idiom:

You should *try and be* (= *try to be*) reasonable.

Mind and get all right for next Saturday.

Mary, *write and give up* that school.

iii. After *call*, *come*, *go*, *send*, etc., the use of *and* before a verb is logically in the function of an adverbial adjunct of purpose:

You will *come and see* us sometimes, won't you?

Go and search diligently for the young child.

The wisest course would be to *turn and face* the pursuers.

iv. Notice the curious use of a redundant *go* followed by *and*:

Why do you *go and give* another name?

She *goes and tells* them that it is all my fault.

v. After the verbs *lie*, *sit*, *stand*, *and* + a finite verb = a present participle:

We sat *and smoked* (= *smoking*) in silence.

We will stand *and watch* (= *watching*) your pleasure.

Than.

In O.E. *than* had the same force as *when*. Thus "Smith is taller *than* Jones" = "Smith is taller, *when* Jones is tall." It is now regarded as a conjunction and the noun or pronoun following it should be in the same case as the noun or pronoun that precedes it. Thus:

He is older *than I* (am old).

I like *him* better *than* (I like) *her*.

They arrived earlier *than* we (arrived).

¹ See Poutsma, Chapter X.

But from early modern English times *than* has been treated as a preposition and been followed by the objective case, as the following examples show :

"A man no mightier *than* thyself or *me*." (*Shaks.*)

"Thou art a girl as much brighter *than* *her*,
As he was a poet sublimer *than* *me*." (*Prior.*)

The relative pronoun when used after *than* is always in the objective case :

"Beelzebub *than* whom none higher sat. . . ." (*Milton.*)

"Lord S. presided, *than* whom there is no better judge
on the bench."

The authors of *The King's English* suggest a recasting of such sentences, so as to avoid the use of *than* *whom*. "But," they continue, "perhaps the convenience of *than* *whom* is so great that to rule it out amounts to saying that man is made for grammar and not grammar for man."

Caution. Redundant use of *and*. *And* must always join words and clauses which stand in the same relation to other parts of the sentence. This rule is violated when *and* precedes a relative clause, no relative having occurred before :

I have a book printed at Antwerp *and* *which* was once
possessed by Adam Smith.

Either omit *and* or insert *which* *was* after *book*.

EXERCISES.

1. Correct or justify the following sentences, giving reasons :

Scarcely had she gone *than* Clodius and his companions broke in upon him.

I greatly prefer hearing you *than* speaking myself.

I saw her again laid up with a fever she had caught in her vocation *and* *which* had proved fatal.

I never remember to have met with trees of this form.

His last journey was to Cannes, whence he was never destined to return.

He is neither disposed to sanction bloodshed nor deceit.

The third chair that is vacant lies between three professors.

Provision is made for happiness of a quite different nature than can be said to be made for misery.

The Duke's entertainments were both seldom and shabby.

I hoped to immediately succeed.

Sincerity is as valuable, and even more so, as knowledge.

I cannot but consider the melancholy state of one who has had a part of himself torn from him, and which he misses in every circumstance of life.

My experience caused me to make quite different conclusions to those of the Coroner.

Now the great are naturally averse to a power raised over them, and whose weight must ever lean heaviest on the subordinate orders.

2. Point out any syntactical irregularities in the following passages :

"This wide and universal theatre
Presents more woeful pageants than the scene
Wherein we play in." (*Shaks.*)

"First he denied you had in him no right." (*Shaks.*)

"'Tis a discreet way concerning pictures in churches, to set up no new, nor pull down no old." (*Selden.*)

"Always I am Caesar." (*Shaks.*)

"He did it to please his mother and to be partly proud." (*Shaks.*)

"How can ye chant, ye little birds,
And I sae fu' o' care?" (*Burns.*)

"Nor, am I sure, there is no force in eyes
That can do hurt." (*Shaks.*)

"Thus the hairy fool,
Much marked of the melancholy Jaques,
Stood," etc. (*Shaks.*)

"None save thou and thine, I've sworn,
Shall be left upon the morn." (*Byron.*)

"Thou swearest thy gods in vain." (*Shaks.*)

"When that I was and a little tiny boy." (*Shaks.*)

"Thus the heart will do which not forsakes." (*Byron.*)

"From peak to peak, the rattling crags among
Leaps the live thunder." (*Id.*)

"I had no sooner taken my seat, but Sir Jeoffery gave me a pipe of his own tobacco." (*Steele.*)

"Till I heard Chapman speak out loud and bold." (*Keats.*)

"Who join'st thou with but with a lordly nation?" (*Shaks.*)

CHAPTER XXVIII.

SCHEME OF PARSING.

To **parse** a word you must state (1) to what part of speech and to what subdivision of that part of speech it belongs, (2) its **accidence** or **inflexions** if it has any, and (3) its **function** in the sentence or its relation to other words in the sentence.

Thus the details of parsing may be arranged under three headings:

1. **Classification.**
2. **Inflexions.**
3. **Syntax.**

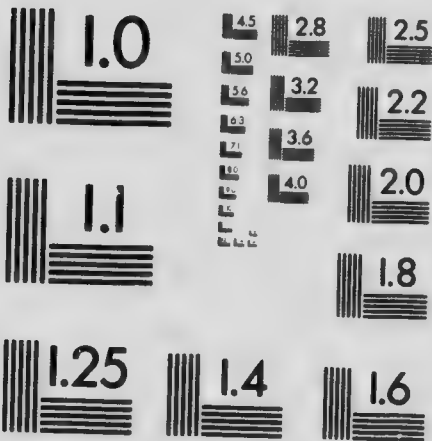
The Table on the opposite page shows the information that must be given about the different parts of speech in parsing.

	Classification.	Inflections.	Syntax.
<i>Noun</i> , -	1. Common or Proper 2. If Common, whether a. Ordinary Class-name b. Abstract or c. Collective	Gender, Number, Case	Subject or Object (direct or indirect) of a verb Complement of an incomplete verb (governed by a Preposition, etc.)
<i>Pronoun</i> , -	Kind (Personal, Demonstrative, Relative, etc.)	Gender, Number, Person, Case	Subject or Object of a verb, etc. (as above) If relative, agreement with its antecedent
<i>Adjective</i> , -	Kind	Degree (if it can be compared)	Whether Attributive or Predicative What word it limits
<i>Verb</i> , -	1. Transitive or Intransitive ; Auxiliary, Notional, Impersonal or Verb of Incomplete Predication 2. Strong, Weak or Defective	Voice, Mood, Tense, Number, Person	Agreement with its Subject The Object (if any) that it governs
<i>Infinitive</i> , -	1. Transitive or Intransitive 2. Strong or weak	Voice, tense	State whether Subject or Object of a verb, or complement or used as adjective or adverb
<i>Participle</i> , -	As above	As above	State the word it limits, or show whether used to form compound tense with auxiliary, etc.
<i>Adverb</i> , -	Kind	Degree (if capable of this inflexion)	State the word it limits or qualifies
<i>Preposition</i> , -			Name the noun or pronoun it governs
<i>Conjunction</i> , -	Co-ordinate or Sub-ordinate		Show what it joins



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EXAMPLES OF PARSING.

*There, at the foot of yonder nodding beech,
That wreathes its old fantastic roots so high,
His listless length at noontide would he stretch,
And pore upon the brook that babbles by.*

The Table on the opposite page shows the parsing of all the words italicised in this verse.

EXERCISES.

The miscellaneous examples at the end of Chapter XVII. and XVIII. may be used for Parsing.

Word.	Classification.	Inflexions.	Syntax.
<i>There</i>	adverb of place		Limiting <i>would stretch</i>
<i>at</i>	preposition		gov. <i>foot</i>
<i>the</i>	demons. adj.		lim. <i>foot</i>
<i>foot</i>	com. noun	neut. sing. obj.	gov. by <i>at</i>
<i>yonder</i>	demons. adj.		lim. <i>beech</i>
<i>nodding</i>	verb intrans. weak	participle active pres.	used as adj. lim. <i>beech</i>
<i>that</i>	pron. relative	neut. sing. nom.	subj. of <i>wreathes</i> , agreeing with <i>beech</i>
<i>wreathes</i>	verb. trans. weak	Act. indic. pres. 3rd sing.	agreeing with <i>that</i>
<i>its</i>	poss. pronom. adj.		lim. <i>roots</i>
<i>roots</i>	com. noun	neut. sing. obj.	gov. by <i>wreathes</i>
<i>so</i>	adv. of degree		lim. <i>high</i>
<i>high</i>	adv. of place	pos. degree	lim. <i>wreathes</i>
<i>his</i>	poss. pronom. adj.		lim. <i>length</i>
<i>length</i>	abstr. noun (used as concrete)	neut. sing. obj.	gov. by <i>stretch</i>
<i>would</i>	Notional vb. (habitual action), defective	Indic. past, sing. 3rd	agreeing with <i>he</i>
<i>he</i>	demons. pron.	masc. sing. 3rd nom.	subj. of <i>would stretch</i>
<i>stretch</i>	vb. trans. weak	act. infin. pres.	infin. complement of <i>would</i> , gov. <i>length</i>
<i>and</i>	conj. co-ord.		joins <i>he would stretch</i> , etc., and (<i>he would pore</i>), etc.
<i>pore</i>	vb. intrans. weak	act. infin. pres.	infin. compl. of (<i>would</i>)
<i>by</i>	adv. of place		lim. <i>banbles</i>

CHAPTER XXIX.

PUNCTUATION.

IN speaking, the words of a sentence, especially if it be a complex one, are not uttered consecutively without any break. Certain pauses are made to mark more clearly the way in which the words of the sentence are grouped together.

In writing, these pauses are represented by marks called *stops* or *points*. *Punctuation* (derived from the Latin *punctum*, a *point*) means "the right mode of putting in points or stops."

The stops made use of are: 1. The **Comma** (,). 2. The **Semicolon** (;). 3. The **Colon** (:). 4. The **Full Stop** or **Period** (.).

As it is impossible to lay down perfectly exact rules for the introduction of pauses in speaking, so it will be found that in many cases the best writers are not agreed as to the use of stops in writing. All that can be done is to lay down the most general principles.

The **Full Stop** is used at the end of a complete and independent sentence, but not at the end of a sentence which is followed by another *collateral* sentence.

The **Colon** and **Semicolon** are only placed between sentences which are grammatically complete, not between the various portions of either simple or complex sentences. The colon is placed between sentences which are grammatically independent, but sufficiently connected in sense to make it undesirable that there should be a complete break between them. Thus: "The Chief must be Colonel : his uncle or his brother must be Major : the tacksmen must be the Captains" (*Macaulay*). "Nothing else could have united her people : nothing else could have endangered or interrupted our commerce" (*Landor*). But in similar cases many writers only use the semicolon ; no exact rule can be given.

A **Colon** (with or without a dash after it) is often put before a quotation, which is not immediately dependent on a verb, as: "On his tombstone was this inscription:—'Here lies an honest man.'"

The **Semicolon** is commonly placed between the co-ordinate members of a compound sentence, when they are connected by *and*, *but*, or *nor*, as: "Time would thus be gained; and the royalists might be able to execute their old project" (*Macaulay*). It is also inserted when three or more co-ordinate sentences are united *collaterally*, with a conjunction before the last, as: "A battering-ram was invented, of light construction and powerful effect; it was transported and worked by the hands of forty soldiers; and as the stones were loosened by its repeated strokes, they were torn with long iron hooks from the walls" (*Gibbon*). When the co-ordinate sentences are short and closely connected in meaning, commas are placed between them, or such parts of them as remain after contraction, as: "I ran after him, but could not catch him." Sometimes even commas are unnecessary, as: "He reads and writes incessantly." "He learns neither Latin nor Greek." "He struck and killed his brother." "Either you or I must leave the room."

In a simple or complex sentence **commas** should be inserted whenever, in reading or speaking, short pauses would be made to show more clearly the way in which the words are grouped together. It is impossible to lay down hard and fast rules. When no pause is required in reading, no comma is necessary in writing. The following directions may be of service:

In simple sentences the **comma** is inserted:

1. Before the main verb, when the subject is accompanied by an attributive adjunct which, with its adjuncts, forms a combination of words of considerable length, as: "The injustice of the sentence pronounced upon this wise and virtuous man, is evident." But if the adjunct is expressed briefly, the comma is not used, as: "The injustice of the sentence is evident."

2. Before and after any participle (not used as a mere qualitative adjective) or participial phrase, as: "The man, having slipped, fell over the cliff." "The general, having rallied his soldiers, led them forwards." "Undaunted, he still struggled on." "All night the dreadless angel,

unpursued, through heaven's wide champaign winged his glorious way."

3. Before and after any attributive adjunct to the subject which consists of an adjective or noun in apposition, when these are accompanied by other words standing to them in the attributive, objective, or adverbial relation. *E.g.* "Bacon, the illustrious author of the *Novum Organum*, declared," etc. "The soldier, afraid of the consequences of his insubordination, deserted."

4. Before or after a phrase or quotation which is either the subject or the object of a verb. Thus: "Nelson's watchword was, 'England expects every man to do his duty.'" "He said to his disciples, 'Watch and pray.'"

5. When several substantives, enumerated successively without having the conjunction *and* placed between them, have the same relation to some other word in the sentence, forming either the compound subject or the compound object of a verb, or coming after a preposition, they must be separated by commas. Thus: "John, William, James, and Henry took a walk together." "He lost lands, money, reputation and friends." Adjectives and adverbs co-ordinately related to the same noun, or to the same verb or adjective, and not connected by *and*, should be separated by commas, as: "He was a wealthy, prudent, active and philanthropic citizen." "He wrote his exercise neatly, quickly and correctly."

6. A comma is inserted after an adverbial phrase consisting of a noun (with its adjuncts) used absolutely, or an infinitive mood (preceded by *to*) implying purpose, when it precedes the verb or its subject. As, "To conclude, I will only say," etc. "The man being dead, his heirs took possession of his estate."

7. Other complex adverbial phrases also are frequently followed by commas when they precede the subject of the sentence, as: "By studying diligently for five hours a day, he mastered the language in six months." Such phrases should be both preceded and followed by commas when they come between the subject and the verb, and modify not the verb simply, but the entire assertion, as: "The foolish man, in defiance of all advice, persisted in his project." "This undertaking, therefore, was aban-

done." But a single adverb or a short adverbial phrase which simply modifies the verb need not be thus marked off, as: "The man in vain protested his innocence." *However*, when it is the representative of an elliptical clause, must be preceded and followed by commas: as, "The man, however, escaped."

8. Nouns used in the vocative (or nominative of appellation) are separated by commas from the rest of the sentence; as, "John, shut the door." "I said, Sir, that I had not done that."

In **complex sentences** the following rules may be observed:

1. A substantive clause used as the subject of a verb should be followed by a comma. Thus: "That the accused is innocent of the crime imputed to him, admits of demonstration." "How we are ever to get there, is the question."

If such a clause *follow* the verb, a comma does not usually precede the substantive clause. As, "It is of great importance that this should be rightly understood."

A substantive clause which is the object of a verb is not generally preceded by a comma. Thus: "He acknowledged that he had done this." "Tell me how you are."

2. An adjective clause is not separated by a comma from the noun which it qualifies when it is an essential part of the designation of the thing signified; that is, when the thing or person signified is not sufficiently indicated by the antecedent noun. Thus: "The man who told me this stands here." "I do not see the objects that you are pointing out."

But if the designation of the person or thing meant is complete without the relative sentence, so that the latter only extends and defines that designation, being *continuative*, and not *restrictive*, then a comma must be introduced. Thus: "We are studying the reign of William Rufus, who succeeded his father A.D. 1087." "I will report this to my father, who is waiting to hear the news."

Adverbial clauses which precede the verb that they modify should be marked off by commas. Thus: "When you have finished your work, tell me." "Except ye repent, ye shall all likewise perish." But an adverbial clause need not be preceded by a comma when it comes *after* the verb that it modifies, as: "I will wait till I hear from you." "I did not see him when he called." "He ran away as soon as I saw him."

Besides the stops, some other signs are employed in writing:

A **note of interrogation** (?) must be placed at the end of all direct questions, but not after indirect questions. Thus: "Have you written your letter?" But: "He asked me whether I had written my letter."

The **note of admiration or exclamation** (!) is placed after interjections, exclamations, and after nouns and pronouns used in addresses, when particular stress is to be laid upon them. This mark is also frequently placed at the end of a sentence which contains an invocation.

The **parenthesis** () is used to enclose a clause, or part of a clause, which does not enter into the construction of the main sentence, but is merely introduced *by the way*. Words enclosed within a parenthesis do not require to be separated from the rest of the sentence by any other stop.

Double or single inverted commas '—' or "—," are used to mark quotations.

The double commas are used for most purposes and the single ones for quotations within quotations, *e.g.*: Bacon writes:—"It is a prince's part to pardon: and Solomon, I am sure, saith, 'It is the glory of a man to pass by an offence.'"

The single commas are often used for single words and short phrases, as: (i) I have been able to see Raphael's 'Galatea.' (ii) They performed the dance to the tune of 'Hob or Nob.'

The **Dash** (—) is used for several purposes:

(i) With a colon to introduce a quotation:

The Psalmist sang:—"All flesh is grass."

- (ii) To introduce a list :

What a delicate speculation it is, to sit considering what we shall have for supper—eggs and a rasher, a rabbit smothered in onions or an excellent veal-cutlet !

- (iii) When doubled it indicates a parenthesis :

An Italian author—Giulio Cordara, a Jesuit—has written a poem upon insects.

- (iv) To mark the breaking off of a sentence :

Great honour to the Fire-flies ! But—!—.

- (v) To mark a break in the construction of a sentence (anacoluthon) :

This direful spectacle of the wreck
I have
So safely ordered, that there is no soul—
No not so much perdition as an hair
Betid to any creature.

- (vi) To introduce an unexpected word or phrase at the close of a sentence :

To write imaginatively a man should have
imagination.

- (vii) To mark arrival at the principal sentence after a long subordinate clause ; or at the predicate after a compound subject :

The rush of all those acquainted with the French language to the performances, the seriousness with which the repertory of the company was taken, the passion for certain pieces and for certain actors,— all this, I say, has moved, etc.

EXERCISES.

1. Comment on and correct, if necessary, the punctuation of the following passages :

I never in my life—and I knew Sarah Battle many of the best years of it—saw her take out her snuff-box when it was her turn to play. (*Lamb.*)

She would argue thus: Cards are warfare: the ends are gain, with glory. (*Ib.*)

Why have we no grace for books, those spiritual repasts—a grace before Milton—a grace before Shakespeare—a devotional exercise proper to be said before reading the *Fairy Queen*. (*Ib.*)

In this flat swamp of convalescence your note, dear editor, reached me, requesting—an article. (*Ib.*)

I am sure we saw, and heard too, well enough then—but sight, and all, I think, is gone with our poverty. (*Ib.*)

What is love? Ask him who lives, what is life? Ask him who adores, what is God? (*Shelley.*)

The Hero as Divinity, the Hero as Prophet, are productions of old ages; not to be repeated in the new. (*Carlyle.*)

Shakespeare,—one knows not what he could not have made, in the supreme degree. (*Ib.*)

High Duchesses, and ostlers of inns, gather round the Scottish rustic, Burns;—a strange feeling dwelling in each that they had never heard a man like this; that, on the whole, this is the man! (*Ib.*)

I would say, that whatsoever is not *sung* is properly no poem, but a piece of prose cramped into jingling lines,—to the great injury of the grammar, to the great grief of the reader, for most part! (*Ib.*)

Accidents will occur in the best-regulated families; and in families not regulated by that pervading influence which sanctifies while it enhances the—a—I would say, in short, by the influence of woman, in the lofty character of wife, they may be expected with confidence, and must be borne with philosophy. (*Dickens.*)

A mind like that which gleams—if I may be allowed the expression—which gleams—in your friend Traddles, is an unspeakable comfort. (*Ib.*)

Rhoda's eyes, ox-like, as were her father's smote full upon Robert's. (*Meredith.*)

May confusion seize—Heaven forgive me; what am I about to say? (*Goldsmith.*)

“Had I not frustrated the attempt, the crime would have been set down to us and our Brotherhood,” she said to herself,

"Sergius—or Paul Zouche—or I myself—or even Pasquin—yes, even he!—might, and doubtless would, have been accused of instigating it." (*Corelli.*)

I speak boldly—yes!—because I do not fear you!—because I have no favours to gain from you,—because to me,—Lotys,—you,—the King—are nothing. (*Ib.*)

How can you, if you have a heart, permit such an iniquitous act on the part of your Government, as the setting of a tax on bread?—the all in all of life to the very poor! (*Ib.*)

It will pain you,—but there will be no inflammation, not now I have treated it!—and it will heal quickly, that I can guarantee—I, who have had first care of it! (*Ib.*)

I learned that they were all united in one resolve; and that,—to deprive the Holy Father of temporal power! (*Ib.*)

"'Even kings!'" echoed this monarch—"you may well say 'even' kings! What are kings? Simply the most wronged and miserable men on earth!" (*Ib.*)

2. Punctuate and insert capitals in the following passages.

(a) the poor world is almost six thousand years old and in all this time there was not any man died in his own person videlicet in a love cause troilus had his brains dashed out with a grecian club yet he did what he could to die before and he is one of the patterns of love leander he would have lived many a fair year though hero had turned nun if it had not been for a hot midsummer night for good youth he went but forth to wash him in the hellespont and being taken with the cramp was drowned and the foolish chroniclers of that age found it was here of sestus but these are all lies men have died from time to time and worms have eaten them, but not for love. (*As You Like It.*)

(b) dearest Edith the most extraordinary thing has happened you know i told you about old Job and his lazy pig-headedness well he has suddenly become civil and busy and the garden is beginning to look like itself and what do you think the reason is old job is converted he went to a revivalist meeting last week with his niece and he came back a perfect lamb and now he's as mild as milk and we hear him singing the glory song all day long over the wall it's perfectly awful the sounds he makes but theres no doubt its doing your garden good job came up this morning with a melon and asked if mother would

accept of it and he went away groaning out that will be glory for me yours affectionately gwen. (Lucas, *Listener's Love*.)

(c) with respect to duels indeed i have my own ideas few things in this so surprising world strike me with more surprise two little visual spectra of men hovering with insecure enough cohesion in the midst of the unfathomable and to dissolve therein at any rate very soon make pause at the distance of twelve paces asunder whirl round and simultaneously by the cunningest mechanism explode one another into dissolution and offhand become air and nonextant deuce on it the little spitfires nay i think with old hugo von trimberg god must needs laugh outright could such a thing be to see his wondrous manikins here below. (Carlyle, *Sartor Resartus*.)

APPENDIX.

PLACE-NAMES

1. **Latin.** The following Latin words appear in combination (with few exceptions) with English or Keltic roots:

castra, in the three forms, *-chester*, *-caster*, and *-cester*, as Chester, Lancaster, Manchester, Leicester, etc.

portus, as Portsmouth, Bridport.

strata (via), as Stratford, Chester le-Street.

colonia, as Colne, Lincoln.

fossa, as Fossaway, Fosbrooke.

2. **Keltic.** These are found everywhere, but are naturally most numerous and least changed in Scotland, Wales and Ireland where the Keltic dialects are still spoken:

Avon, Almond, Evan (Gaelic *amhuin*, river).

Ere, Axe, Usk, Esk (G. *uisce*, water).

Caer (G. *cathair*, fort): Caernarvon, Caerlaverock.

Dun, dum (fort, hill): Dumbarton, Dumfries, Dunedin.

Llan (church): Llandaff, Llandoverly.

Kil (cell, church): Kilbride, Kilmacolm (= church of Columba).

Kil (G. *coill*, wood): Kilbrook, Killiemore.

Ken (G. *ceann*, headland): Kenmore, Kingussie.

Inch, Innis, i (G. *inis*, island): Incheolm, Icolmkill, Innisfail, "Inch of l'erth."

Inver (G. *inhher*, river-mouth): Inverness, Inveraray.

Ben (G. *beinn*, mountain): Ben More, Ben Ledi.

Bally, bal (G. *baile*, house, village): Ballantrae, Ballyshannon.

Strath (valley): Strathearn, Strathclyde.

Notes. (i) In Keltic the substantive generally *precedes* the qualifying word, e.g. *Ben More*=mountain big; *Ben Dearg*=mountain red; *Dunedin*=fort of Edeven (=Teut. *Edin-burgh*); *Strathmore*=valley big.

(ii) Gaelic and Irish orthography is greatly complicated by the so-called *aspiration* of consonants. Aspiration as understood by Irish and Gaelic grammarians means not only the alteration of a consonant into another sound made by the same organ (e.g. *p* to *ph* or *f*), but also the slurring or dropping of a consonant. In Irish, aspiration is indicated by a dot, e.g. *ḃ*, but in Gaelic by *h*, e.g. *bh*

bh, mh become *v* or *w*: *mhor*=*vor*; *amhuin*=*avon*.

ch is a strong guttural as in *loch*.

gh is a weak guttural like our *h*.

ph=*f*.

dh, fh, sh, th are slurred or retain a faint sound of *h*. Thus *Beinn a Bheithir*=Ben Vair; *Clach Leathad*=Clachlet; *Carn an Fhìdhleir*=Cairn Eelar; *Druin a Ghuibhais*=Drumuish; and the mountain we call Ben Venue appears in Gaelic orthography as *Beinn-mheadhon-mhonaidh*.

3. Norse. Norse settlements may be traced by place-names not only on the east coasts of England and Scotland, but round the north of Scotland, down the Western Highlands, to the Isle of Man and South Wales, e.g. *Caithness*, *Cape Wrath* (*hvarf*, turning-point), *Harris* (orig. *Herrie*=*hár ey*, high island), *Goat Fell*, *Ayr* (= *eyrr*, beach), *Snaefell*, *Tenby*.

By (*boer*, settlement): Kirkby, Whitby.

Wick (*vik*, creek, hence *Viking*): Wick, Berwick, Ascog (= *askr vik*, ship's creek), Sannox (= *sand vik*).

Fell (*fjall*, hill): Crossfell, Goat Fell, Snaefell.

Ness (*nes*, headland): Skegness, Caithness.

Beck (*bekkr*, brook): Troutbeck, Wansbeck.

Hope (*hop*, sheltered place): Stanhope, Kirkhope.

Wall (*völlr*, field): Dingwall, Mouswald.

A, oe (island): Staffa, Ulva, Faroe.

Thwaite (*þweit*, cleared land): Crosthwaite.

Force (*fors*, waterfall): High Force.

Garth (yard or enclosure): Aysgarth, Applegarth.

4. **English.** The following words enter most widely into the composition of English place-names: *burgh*, *borough* (fort), *burn*, *bourne* (stream), *ham* (home), *hurst* (wood), *weald*, *wold* (wood), *ton* (enclosure), *law* (hill), *ey* (island), *stead*, *stock* (place). Examples are Peterborough, Edinburgh, Bournemouth, Cranbourne, Streat-ham, Crowhurst, The Weald of Sussex, Cotswold, Stockton, Sidlaw, Sheppey, Hampstead, Woodstock, etc.

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